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IL BARBIERE DI SIVIGLIA

(The Barber of Seville)

A Comic Opera in Two Acts

LIBRETTO BY

CESARE STERBINI

MUSIC

BY

GIOACHINO ROSSINI

THE ENGLISH VERSION BY

NATALIA MACFARREN

WITH AN ESSAY ON THE STORY OF THE OPERA BY

H. E. KREHBIEL

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IL BARBIERE DI SIVIGLIA

Characters of the Drama

COUNT ALMAVIVA	Tenor
BARTOLO, physician, guardian of Rosina	Bass buffo
ROSINA, niece of Dr. Bartolo	Soprano
FIGARO, barber	Baritone
BASILIO, music-master to Rosina	Bass
FIGARELLO, servant of Count Almaviva	Baritone
AMEROSIUS, servant of Dr. Bartolo	Bass
BERTHA, old housemaid of Dr. Bartolo	Soprano

An Officer; an Alcade, or Magistrate; a Notary;
Alguazils, Soldiers, Musicians

THE SCENE IS LAID IN SEVILLE

IL BARBIERE DI SIVIGLIA

A COMIC OPERA IN TWO ACTS

The Book by STERBINI

The Music by

GIOACHINO ANTONIO ROSSINI

Original Cast of Characters in the First Performance at the
Teatro Argentina, Rome, February 5th, 1816:

ROSINA,	SIGNORA GIORGI-RIGHETTI
BERTA,	SIGNORINA ROSSI
FIGARO,	SIGNOR LUIGI ZAMBONI
IL CONTE ALMAVIVA,	SIGNOR MANUEL GARCIA
IL DOTTORE BARTOLO,	SIGNOR BOTTICELLI
DON BASILIO,	SIGNOR VITARELLI

The story of the opera is drawn from Beaumarchais's comedy of like name; the scenes laid in Seville.

Il Barbieri di Siviglia.

The two comedies in which Beaumarchais tells of the adventures of the barber *Figaro*, Seville's cunning and resourceful factotum, stand high in musical history for having inspired two operas which are acknowledged to be the finest of masterpieces in the comic genre. Out of "Une folle journée" came Mozart's "Le Nozze di Figaro"; out of "Le Barbier de Séville," Rossini's "Almaviva, ossia l'inutile Precauzione," now known the world over as "Il Barbieri di Siviglia." Mozart's opera antedates Rossini's by thirty-five years, but owes its existence to the success achieved by an earlier opera based on the Rossinian subject.

1887

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It was admiration for Paisiello's "*Barbiere di Siviglia*," composed for St. Petersburg in 1780, that impelled Mozart to ask Da Ponte to turn "*Une folle journée*" into an opera book; and it may have been Rossini's admiration for "*Le Mors di Figaro*" that persuaded him to create the work which is now recognized to be so admirable a companion piece to the Mozartian comedy. On that point history is silent, however. The two *Figaro* operas are in truth admirably concerted companions, and though the later composition has none of the deep and tender sentiment which informs so much of Mozart's music, it has more humor and quite as much frolicsomeness and scintillant vivacity. In one respect they clasp hands in cordial union—both offer to the student the most perfect type of operatic finale that the world possesses. "*The Barber*" has an advantage over "*Figaro*" in its subject-matter. There is a livelier as well as lovelier charm in the story of *Count Almaviva's* adventures while outwitting *Dr. Bartolo* and carrying off the mischievous *Rosina*, than in the depiction of the *Count's* intrigues and suspicions after marriage. This difference is accentuated by the contrasted physiognomies of the personages that carry on the action. In "*The Barber*" these personages have an elemental freshness, an energy which has been dulled, and, in a sense, domesticated in "*Figaro*." Only in the youthful *Cherubino* and the arch *Suorana* do we find the impetuous initiative which impels the three conspirators and the opposition in "*The Barber*."

Beaumarchais knew how well adapted the book of "*Le Barbier*" was for operatic treatment; indeed, it seems that it was only because he had notions concerning the lyric drama like those which prevail to-day that he did not make an opera out of it himself. He was a musician who thought well enough of his creative capacity to compose incidental music for his dramas, but he could not persuade himself that there was any excellence in an art-form which subordinated poetry to a string of tunes, however beautiful or ingeniously combined. "He had doubts," says one writer, "on the subject of the form and general treatment of opera which, to the neglect of the melodic portion of the work ought, he considered, to be assimilated to the spoken drama of real life." A musician and poet with Wagnerian tendencies one hundred and twenty-five years ago! One who withheld operatic treatment from a subject cut out for opera because he did not know how to create and blend the elements of the true lyric drama! The spectacle is edifying. Beaumarchais's comedy met with opposition when first brought out, and so did Rossini's opera; but the reasons were not the same. "*Le Barbier de Séville*" is a caustic satire on the social and political conditions which prevailed in France a short time before the revolution. It flatters the plain people and castigates the nobility. For this reason its performance was forbidden by Louis XVI., but the masses, not in a mood to be trifled with in 1775, demanded it and got it. There is nothing political in Rossini's opera. Its book had the approval of the Roman censor before the composer saw it, and neither government nor people had a public pretext for attempting its suppression. The opposition was purely personal.

though it cloaked itself behind an affected devotion to the venerable Paisiello, who was still alive, and his work, which was not yet out of the public mind and popular affection. The story can best be told in connection with the history of the opera.

Rossini, a young man in his twenty-fifth year, who had established a reputation with "Tancredi," "L'Italiana in Algeri" and "Il Turco in Italia," was commissioned to write two operas for the carnival season of 1816 in Rome. The first, "Torvaldo e Dorliska," was produced at the Teatro Argentina on December 26th, 1815—the first day of the carnival. On the same day Rossini signed a contract with Cesarini, the impresario of the Argentine Theatre, to deliver the first act of the second work on January 20th following. For this opera he was to receive 400 Roman scudi (say \$400 American) after the first three performances, which he was to conduct at the pianoforte, as was then the custom. He seems to have had no choice in the matter of the libretto, but agreed to take anything submitted by the impresario and approved by the censor. This is indicated by the contract, but a likelier story is that the author of the libretto, Sterbini, suggested a remodeling of the opera with which Paisiello had won much of his renown. The contract provided, also, that Rossini was to have lodgings with Zamboni, a singer at the opera to whom fell the honor of being the original *Pigoro*. Rossini went to work with more than his usual promptitude and completed the score in thirteen days. Castil-Blaze says "one month," but there is no gainsaying the evidence that the time really consumed was less than half a month. Donizetti was once asked whether he believed that Rossini had really written the opera in thirteen days. "It is very possible," was his maliciously sarcastic reply, "he is so lazy!" Lazy Rossini always was, but there is no indication of that fact in the score of "The Barber." As the day for the first performance approached, it is plain enough that either Rossini or Cesarini became apprehensive of trouble. Sterbini, the librettist, was unpopular, and Paisiello had many friends in Rome who were willing to make a fetish out of his "Barbiere," provided that they could thereby suppress the upstart composer who had dared to give a new setting to Beaumarchais's comedy. As a matter of fact, there was nothing new, nothing strange in one composer using a subject that had already served another. A few decades before, on the contrary, it was a very usual thing for composers to borrow not merely subjects but entire texts from each other. Metastasio's librettos were so much admired for the limpidity and beauty of their poetry that they were composed over and over again by the musicians of his time. His "Artaserse" was set no less than forty times, his "Adriano in Siria" twenty-six. Even Mozart resorted to him for his "Clemenza di Tito," which had already been composed by Haase. Moreover, Rossini had four predecessors in the very work for which Paisiello's friends were preparing to condemn him. Three Germans, Benda, Eisperger and Scholz, had written "Barber" operas after Paisiello and before Rossini, and so had Isouard. Rossini did more than was to have been expected from so indolent

lent and careless a nature. He addressed a letter to Paisiello asking permission to use the subject, and wrote a preface for the libretto in which he heaped adulation on his venerable predecessor, yet ingeniously gave the public to understand that the style of his "Barber" was antiquated. "Beaumarchais's comedy," wrote Rossini, "entitled 'The Barber of Seville, or the Useless Precaution,' is presented at Rome in the form of a comic drama under the title of 'Almaviva, ossia l'Inutile Precauzione' in order that the public may be fully convinced of the sentiments of respect and veneration by which the author of the music of this drama is animated with regard to the celebrated Paisiello, who has already treated the subject under its primitive title. Himself invited to undertake this difficult task, the maestro Gioachino Rossini, in order to avoid the reproach of entering rashly into rivalry with the immortal author who preceded him, expressly required that the 'Barber of Seville' should be entirely versified anew and also that new situations should be added for the musical pieces which, moreover, are required by the modern theatrical taste entirely changed since the time when the renowned Paisiello wrote his work."

Paisiello gave his consent to the use of the subject, believing that the opera of his young rival would assuredly fail. At the same time he wrote to a friend in Rome asking him to do all in his power to compass a fiasco for the opera. The young composer's enemies were not sluggish. All the whistlers of Italy, says Castil-Blaze, seemed to have made a rendezvous at the Teatro Argentina on the night set down for the first production. Their malicious intentions were helped along by accidents at the outset of the performance. Details of the story have been preserved for us in an account written by Signora Giorgi-Righetti, who sang the part of *Rosina* on the memorable occasion. Garcia had persuaded Rossini to permit him to sing a Spanish song to his own accompaniment on a guitar under *Rosina's* balcony in the first act. It would provide the needed local color, he urged. When about to start his song, Garcia found that he had forgotten to tune his guitar. He began to set the pegs in the face of the waiting public. A string broke and a new one was drawn up amid the titters of the spectators. The song did not please the auditors, who mocked at the singer by humming Spanish *floritures* after him. Bolsterous laughter broke out when *Figaro* came on the stage also with a guitar, and *Largo al factotum* was lost in the din. Another howl of delighted derision went up when *Rosina's* voice was heard from within singing *Segni, o caro, del segni cori* ("Continue, my dear, continue thus"). The audience continued "thus." The representative of *Rosina* was popular, but the fact that she was first heard in a trifling phrase instead of an aria caused disappointment. The duet between *Almaviva* and *Figaro* was sung amid hisses, shrieks and shouts. The cavatina *Una voce poco fa* got a triple round of applause, however, and Rossini, interpreting the fact as a compliment to the personality of the singer rather than to the music, after bowing to the public, exclaimed: *Où, natura!* "Thank her," retorted Giorgi-Righetti; "but for her you would not have had occasion to rise from your chair."

The turmoil began again with the next act and the finale was mere dumb show. When the curtain fell Rossini faced the mob, shrugged his shoulders and clapped his hands to show his contempt. Only the musicians and singers heard the second act, the din being incessant from beginning to end. Rossini remained imperturbable, and when Giorgi-Righetti, Garcia and Zamboni hastened to his lodgings to offer their condolences as soon as they could don street attire, they found him asleep. The next day he wrote the cavatina *Ecco ridente in aria* to take the place of Garcia's unlucky Spanish song, borrowing the air from his own "Aureliano" composed two years before, into which it had been incorporated from "Ciro," a still earlier work. When night came he feigned illness so as to escape the task of conducting. By that time his enemies had worn themselves out. The music was heard amid loud plaudits and in a week the opera had scored a stupendous success.

It is only the student of what was the popular taste in Italian opera at the outset of the nineteenth century who is likely to appreciate the fact that when Rossini achieved his first success he had to overcome a most virulent opposition to his music because of its innovations. In later years he himself spoke condemnation on Verdi's crass and melodramatic methods, by alluding to him in his bad French as *cette mousseline qui a une coupe!* And this was the way Verdi was looked upon even in London fifty or sixty years ago. He was too blatant, too anxious to express emotion, too regardless of suavity in melodic flow, too indifferent to formulas to please the taste fashioned on Paisiello and Cimarosa. In his day Rossini was thought to be all this, and to be anxious to ape the Germans besides. Sixty or seventy years before, Hasse was called "the Saxon" out of compliment, or at least without prejudice. There was then no German style of operatic composition, or if there was, knowledge of the fact had not penetrated so far as Italy. When the Italians called Rossini "il tedesco," "the German"—it was not out of compliment, but as a term of opprobrium. Even after the battle had been won so signally in Rome, "The Barber's" progress was not at all rapid. For years it followed in the footsteps of Manuel Garcia, who carried it to London in 1818, to Paris in 1819 and to New York in 1825. The first performance in London took place in the King's Theatre on March 10th, 1818. Parke, an oboe player who wrote two volumes of entertaining memoirs, says that it "went off with unbounded applause," and noted the fact, which fell naturally under his observation, that there were striking effects in the wood-wind parts of the accompaniments. The principal singers were Madame Fodor, Garcia, Ambrogetti and Naldi. Despite its success, however, the opera did not win the degree of favor which the other operas of Rossini enjoyed. This, I fancy, was due to a keener appreciation of the spirit of *opera seria* than of *opera buffa*. The vicissitudes of the King's Theatre were also at their lowest ebb. Ebers, who succeeded to the management in 1821, did not revive the opera till 1822, which was a Rossini year, only four operas not composed by him being on the list. Yet there is no evidence

that "Il Barbiere" was no much liked as "Il Turco in Italia," "La Gazza Ladra," or "Otello," to say nothing of the hit of the season, the oratorio "Mosè in Egitto," which had failed in its original form, but was an overwhelming success when turned into an opera under the title "Pietro l'Eremita." How lightly the obligations to consider the verities of time and local color sat on these old writers! The music which uttered the sentiments of Moses and the children of Israel one day was the next put into the mouths of Peter the Hermit and his contemporaries a few thousand years later. The overture which we now hear as an introduction to "The Barber," and in which fantastic rhapsodists have heard the whispered plotting and merry millery of *Rosina* contrasted with the stormings of her grouchy guardian, was first the open door to the adventures of the Emperor Aurelian in Palmyra, in the third century of the Christian era, and afterward to Shakespeare's Queen Elizabeth. The music of *Almaviva's* cavatina, *Ecco ridente in cielo*, originally resounded from the mouths of Cyrus and his Persians in Babylon. But there is danger of this becoming a digression. We must return to Garcia's wanderings with *Figaro's* basin.

The Paris performance took place on October 26th, 1819, in the Salle Leuveau. Rossi de Begnis, one of the most beautiful women of her time, was the *Rosina*, Garcia, of course, the *Count Almaviva*, Pellegrini the *Figaro* and De Begnis the *Don Basilio*. Paër, the composer, who directed, did not like Rossini, and went as far toward encouraging the prejudice aroused by the Paisiello episode, as to revive the original opera, though Paisiello had been dead nearly three years. His scheme blew out at the breach. The French discovered that their taste had left Paisiello in the rear. Rossini profited by the malicious device ultimately, though his opera was at first coldly received. In this period the intermediary between grand opera as it was cultivated in the capitals of Europe and the people of America was a bastard form of entertainment, half play, half opera, of which the chief purveyor was the Englishman, Henry Rowley Bishop, Bishop, a composer himself, was largely active in providing the theatres of London and the provinces with "adaptations" of the works of the masters. He began with Boieldieu's "Jean de Paris" in 1815, and as fast as such operas as "Don Giovanni," "Le Nozze di Figaro" and the like reached London, he "adapted" them for performance by dramatic companies whose members could sing a bit. These "adaptations" came to America with every English singing actor, and the theatrical relationship between the two countries being even more intimate in that day than it is in the present, the new things of London were seldom absent for more than a year from the theatres of New York. So it happened that "The Barber of Seville" was known in New York quite as soon as it was in Paris, and five or six years before Garcia brought "Il Barbiere di Siviglia" across the sea. The medium of its introduction was Thomas Philipps, who brought it forward at the Park Theatre for his benefit on May 17th, 1819. Philipps sang the part of *Almaviva*, and Miss Leonugg, who later became the

wife of the comedian Hatchett, was the *Rosina*. On November 21st, 1821, there was another performance for Mr. Philipps's benefit, and this time Mrs. Holman took the part of *Rosina*.

The record of Italian opera in America begins with the performance of "*Il Barbiere*" by the Garcia troupe, newly arrived from London, at the Park Theatre on November 29th, 1825. Four of the seven characters in the opera were personified by members of the Garcia family. Manuel Garcia, father, was *Alonso*; Manuel Garcia, son, *Figaro*; Signora Garcia was *Berta*, and Signorina Garcia, *Rosina*. The last it was who soon was renowned as Madame Malibran. She was seventeen years old at the time, but artist enough completely to turn the heads of her listeners. "The Signorina," said one impressionable critic, in reviewing her first performance, "seems to us as being a new creation—a cunning pattern of excellent nature equally surprising by the melody of her voice and by the propriety and grace of her acting"; another wrote (the two notices are brought together in Ireland's "*Records of the New York Stage*"), "Signorina Garcia's voice is what is denominated in the Italian a fine contra-alto; and her science and skill in its management are such as to enable her to run over every tone and semitone of three octaves with an ease and grace that cost apparently no effort. She does not adopt the florid style of her father, but one which is less assuming, and perhaps more proper in a lady and hardly less effective. Her person is about the middle height, slightly *cush-point*; her eyes dark, arch and expressive, and a playful smile is almost constantly the companion of her lips. She was the magnet who attracted all eyes and won all hearts." At the time when this was written, Malibran, to call her by the name by which she is known in musical history, had been on the stage not quite six months, having effected her professional debut in London in "*Il Barbiere*" on June 7th, 1825. The other performers at this first representation of the Italian "*Barber*" were Signor Rosich as *Dr. Bartolo*, Signor Angrisani as *Don Basilio* and Signor Creveilli (the younger) as *Fiorillo*. The opera was given complete twenty-three times in seventy-nine nights, opening and closing Garcia's memorable season. The records of the box-office show that its drawing power, expressed in dollars, ranged from \$1,843 on the opening night as the maximum, to \$356 on the twenty-ninth night as the minimum; but when it was given for the twenty-third time to close the season the original receipts were almost paralleled, the amount being \$1,834.

It was an accident which gave to "*Il Barbiere*" the essentials of a scene which is oftener in the minds of the public when the opera is chattered about in the drawing-room than any other episode in it. When Rossini wrote his opera the activity of publishers was not what it is to-day. An opera might have hundreds of performances without getting into print. Publication, in the modern sense, did not at all enter into the negotiations between manager and composer. The latter delivered his manuscript at a stated time, and when the opera had been prepared, conducted a prescribed number of representations. Then for a

period the work belonged to the theatre, in the archives of which the manuscript score and parts were preserved. Composers did not write for immortality, but for the *stagione*—the season—and were happy when a work outlived the *Carnival*, the *Primavera*, or the *Quaresima* for which it had been written. There was nothing strange, therefore, if entire manuscripts or portions of manuscripts disappeared from the theatrical lumber-room. So it happened that by the time that Rossini's "*Barbiere*" became a part of the musical assets of the world two of its numbers had been lost. They were the overture, for which an earlier work by the same composer has been substituted, as has already been explained, and a trio which filled the incident now spoken of as the "*Lesson Scene*." Very welcome, indeed, has the hiatus caused by the loss of the trio been to the *Rosinas* from the early days, for it has enabled them all to interpolate the piece or pieces in which they appear to the best advantage. Amusing have been the anachronisms which have resulted from these illustrations of artistic conceit and vanity, and diverting glimpses do they give of the tastes and sensibilities of great *prime donne*. Grisi and Alboni, stimulated by the example of Catalani (though not in this opera), could do nothing nobler than to display their skill by singing Rode's air and variations, a violin piece, in the lesson scene. It grew hackneyed, but nevertheless survived till a later day. Bosio, feeling that variations were necessary, threw Rode's over in favor of those on a polka tune from Alary's "*Le Tre Nozze*" ("*Gli della mente involarmi*"). Then Madame Gasier ushered in the day of the vocal waltz—Venzano's of amiable memory. Her followers have not yet died out, though Patti substituted Arditi's "*Il Bacio*" for Venzano's, Madame Sembrich, Strauss's "*Voce di primavera*," and Madame Melba, Arditi's "*Se saran rose*." Madame Viardot, with a finer sense of the fitness of things, but forgetful, possibly, or not apprehensive of the fate that befell her father at the first performance of the opera in Rome, introduced a Spanish song. Madame Patti always kept a ready repertory for the scene with a song in the vernacular to bring the enthusiasm of her auditors to a climax and an end—"Home, Sweet Home" in New York and London, "*Solovei*" in St. Petersburg. Usually she began with the bolero from "*Les Vêpres Siciliennes*," or the Shadow Dance from "*Dinorah*." *Qui di Rosina, pence Patti*, wrote Von Lenz long ago, and many there be among the older opera-goers of to-day who find the saying apposite. Madame Sembrich, living in a period when the style of song of which she and Madame Melba are now the brightest exemplars, is not as familiar as it used to be, has also found it necessary to have an extended list of pieces to satisfy the public. She may sing Proch's Air and Variations, but it will only be followed by a demand for more; let her supplement it with "*Ah! non giunge*" from "*La Sonnambula*," the bolero from "*Les Vêpres Siciliennes*," "*O, luce di quest' anima*" from "*Linda*," or the vocalised waltz from Strauss—still the applause remains riotous and yields only when the Spanish lady of the last century sits down to a pianoforte of this and sings Chopin's "*Maiden's Wish*" in Polish to her own

accompaniment. As for Madame Malba, not to be set in the shade simply because Madame Sembrich is almost as good a pianist as she is a singer, she supplements Ardit's waltz, "Se sura rosa," or Massenet's "Sevillana" with Tosti's "Mattiama," to which she also plays an accompaniment.

The story of the opera is simplicity itself. *Dr Bartolo*, a crusty old fellow, is guardian of the fascinating *Rosina*. He hopes to win her consent to become his wife, and to save her from the attentions of others keeps extremely strict watch and ward over her. But the old proposition remains true: "Love laughs at locksmiths." The Count *Almaviva* has seen her, and her charms have bewitched him. *Rosina* herself feels a strong inclination for the swain who is known to her only by the name of Lindoro. *Almaviva*, to further his suit, and in the hope of obtaining an interview, follows *Plautus*' advice in "The Two Gentlemen of Verona," and visits his lady's chamber with a "sweet consort." Enter *Figaro*, the town factotum, who is promptly enlisted in an enterprise which has for its end the introduction of the lover into the house in which *Dr Bartolo* keeps his ward a prisoner. Twice the precautions of the jealous old guardian are rendered futile. *Almaviva* comes in the guise of a drunken soldier who claims to have been billeted upon the Doctor; he manages to make himself known to his innamorata, exchanges letters with her, but only escapes arrest at the end by making himself known to a body of soldiery who were about to carry him off. By the sudden change in their attitude toward the rude intruder, *Dr Bartolo* is "astonished" and becomes the object of *Figaro*'s pranks. Next the lover dons the hat and gown of a music master and gets into the presence of his mistress on the pretence that her teacher, *Don Basilio*, is ill, and has asked him to take his place. The real *Basilio* comes, and there is a moment of confusion, from which *Figaro* relieves the lovers by persuading *Basilio* that he is really ill, with a raging fever and bundling him out of the room. *Figaro* obtains the key of the balcony and a midnight elopement is planned, but is frustrated by the discovery that the ladder leading from the balcony to the ground has been carried away. Meanwhile, *Bartolo*, having obtained *Rosina*'s promise to marry him, arranges for the notary's visit. That official, however, is persuaded by *Figaro* to draw up and attend to the attestation of a marriage agreement between Count *Almaviva* and *Rosina*, and finding that all his precautions have been useless, *Bartolo* gives his blessing to the young people.

H. E. KRAMER.

NEW YORK, October 11th, 1900.

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Il Barbiere di Siviglia. The Barber of Seville.

Overture.

G. ROSSINI

Andante sostenuto
Tutti *Strings & F. C.* *Wood.* *Strings*

Piano

cresc.

Cantabile

Strings & F. C. *WOOD*

For. or Solo *For. or Solo*

dem. *cresc.* *Tutti*

f *f* *f*

18367

Revised to the U. S. A.

The image displays a page of a musical score for 'The Merry Widow' by Franz Lehár. The score is written for piano and strings. It begins with a tempo marking of 'Allegro.' and a dynamic marking of 'pp' (pianissimo). The music is in 2/4 time and features a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like 'morendo' and 'cresc.' (crescendo). The piano part is written for the right and left hands, while the strings are indicated by a separate staff with a 'pp' marking. The score concludes with a 'cresc.' marking and a final chord.

This page of musical notation consists of eight systems of staves, each with a treble and bass clef. The music is written in a key with one sharp (F#) and a 4/4 time signature. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *f*, *ff*, *sfz*, *pp*, and *ppp* are used throughout. There are also markings for *arco* and *pizz.* (pizzicato). The piece concludes with a double bar line and a final chord. The page number '9' is located in the top right corner.

This page contains eight systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble and bass staff for each system. The key signature is one sharp (F#), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf*, *cresc.*, *dim.*, and *sf* are used throughout. The piece concludes with a *Finale* marking. The page number 4 is located in the top left corner.

4

mf

cresc.

dim.

sf

Finale

The image shows a page of musical notation for the piano accompaniment of the song "The Rose Tree" by J. S. Zerk. The page contains ten systems of music, each consisting of a treble and bass staff. The notation is in G major (one sharp) and 2/4 time. The first system is marked "Tutti" and "pp". The second system is marked "Tutti" and "pp". The third system is marked "Tutti" and "pp". The fourth system is marked "Tutti" and "pp". The fifth system is marked "Tutti" and "pp". The sixth system is marked "Tutti" and "pp". The seventh system is marked "Tutti" and "pp". The eighth system is marked "Tutti" and "pp". The ninth system is marked "Tutti" and "pp". The tenth system is marked "Tutti" and "pp".

This page of musical notation consists of eight systems of staves, each containing a treble and bass clef staff. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Key performance instructions and dynamics include:

- mf* (mezzo-forte) in the third system.
- sf* (sforzando) in the fourth system.
- mf* (mezzo-forte) in the fifth system.
- cresc.* (crescendo) in the sixth system.
- For system* in the sixth system.
- Cantabile* in the seventh system.
- mf* (mezzo-forte) in the seventh system.
- ff* (fortissimo) in the eighth system.
- Tr.* (Trill) in the eighth system.

This page of musical notation consists of eight systems of staves, each containing a treble and bass clef staff. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a *cresc* marking. The second system features a *p* marking. The third system includes a *cresc* marking. The fourth system has a *p* marking. The fifth system includes a *p* marking. The sixth system includes a *cresc* marking. The seventh system includes a *rit* marking. The eighth system includes a *f* marking. The notation is complex, with many notes and rests, and some systems have additional markings like *rit* and *f*.

Pia molto

Cia. H. & Volo

The musical score is written for piano and voice. It consists of eight systems of staves. The piano part is written in treble and bass clefs, while the voice part is written in a single staff. The key signature is one sharp (F#). The tempo is marked *Pia molto*. The score includes various musical notations such as notes, rests, and dynamic markings. The first system has a tempo marking *Pia molto* and a dynamic marking *ff*. The second system has a tempo marking *Pia molto* and a dynamic marking *ff*. The third system has a tempo marking *Pia molto* and a dynamic marking *ff*. The fourth system has a tempo marking *Pia molto* and a dynamic marking *ff*. The fifth system has a tempo marking *Pia molto* and a dynamic marking *ff*. The sixth system has a tempo marking *Pia molto* and a dynamic marking *ff*. The seventh system has a tempo marking *Pia molto* and a dynamic marking *ff*. The eighth system has a tempo marking *Pia molto* and a dynamic marking *ff*.

Act I.

8

No 1 "Piano. pianissimo."

Introduction.

Time of the action: near dawn: place: an open square in Seville. As the first the house of Re-tole, its windows having ponderable bars and closed blinds, which can be unlocked and locked at the proper time. Fiorello is silent in head, where in a number of musicians with their instruments. Later, Juan Almaraz, stopped in a cloak.

Moderato

Piano.

Fiorello (coming forward cautiously)

Pla no, pia niss si mo, sen - is par - lar,
Hush let us soft ly tread, breathe not a word,

fat ti con me vi - si - te que ve - ni to que
No one must see, no one must see, no one must hear

Chorus

Tr. SOFT (soft voice)

Pia do pia ni sa mo, co - ca vi qua.
 Hush, let us soft ly tread breathe not a word

BASS (soft voice)

Finella

te na te qua. pia no.
 Breathe not a word Soft y.

de no ci qua pro
 No one there are soft

te n e qua
 no one must hear

de no ci qua
 no one there hear

Strings play

stacc

Tut to si lenzio nes-son qui
 No sound is stirr'ng all here is

Count.

Fra-vi, bra - vis - si mi. fa to si - len zio, pia no, pia
 All to my wish has sped, none have ob - served you, But let them

Al a Fur *Vola* *crest*

nis - si - mo, sen - za par - lar, sen - za par - lar
 soft - ly tread, none must see no one must hear *Fiermo*

Senza par
 You must

p
 Pia - no. pia -
 Yes, we will

Pia no.
 Soft - ly.

lar, see. sen - za par - lar ve - - - to
 no one must hear breathe and is

nis - si - mo, sen - za par - lar
 soft - ly tread no one shall hear

sen - za par - lar pia - no.
No one must see, soft - ly,

qua
word,

sen za par - lar, pia - no,
No one shall see, soft ly.

sen - za par lar
no one must hear

sen - za par lar
no one must hear

sen za par lar
no one shall hear

Nº 2. "Ecco ridente in cielo."
Cavatina.

Largo (The musicians tune their instruments.)

omitted

The musical score is written for piano and voice. It consists of six systems of music. The first four systems are piano accompaniment. The fifth system is a vocal melody with lyrics. The sixth system is a piano accompaniment.

System 1: Piano accompaniment, treble and bass staves.

System 2: Piano accompaniment, treble and bass staves.

System 3: Piano accompaniment, treble and bass staves.

System 4: Piano accompaniment, treble and bass staves.

System 5: Vocal melody, treble staff. Lyrics:
 Count.
 Be no re-den-ti-er, tie to Spain is a bel-a-gu-
 Dawn with her ro-sy man tie, Stands at the gate of

System 6: Piano accompaniment, treble and bass staves. Lyrics:
 ro re e tu non hor glan-co-ra, e
 men-ing, Night's gloom a far (u) driv-en, Yet.

puna dleam - ra - na? Sor - go madaol ce spe - me.
 thou art siam - bring sil - Wake and hear se, my Our est.

via ni. bea - ti dol m - o. ren - di men cru - daigh Di - o! io
 Look forth a beau - ty beam - ing. Brighter than sun shine glad - ing With

stral. lo stral cho na fi ri, io stral cho na fi
 joy. with joy my heart u. fill, with joy my heart to

yi fill. Oh not re gla. reg - go quel
 Oh too ment of cap - ture Her

as ro sem bien - te que
 fair hand ap pear - elli My

a'h mima a - non te of ten ne pi^e
 high ing she. hear eth, My pray^r she

te! On I stand
 grants Bless ful moment

da ran re Fe
 She ap pear eth My

li ee mu men-ol I
 aught she heard Ye

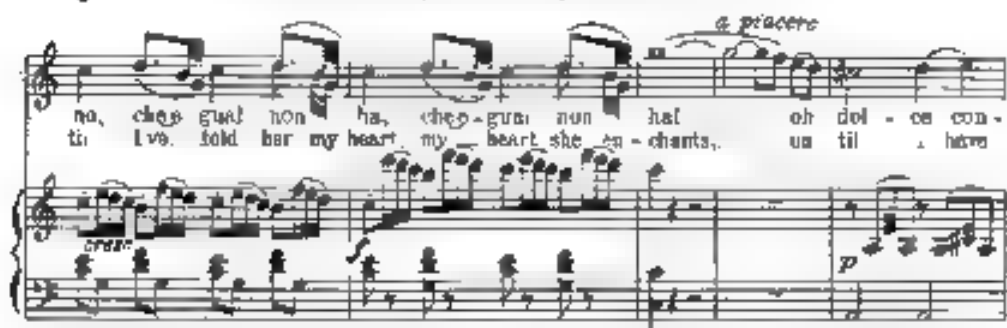
sta- te d'n m' re te li re mo men ol
 no-needs. oh has- en til be hold her



oh dol - ce con - ten co. che-
 va al I have told her my



gual, heart no, she an - chanta, no, Un

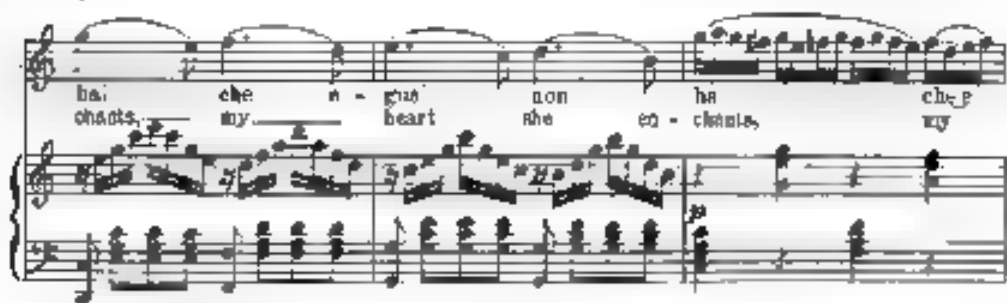


no, chee gual non ha, chee-grai non hai oh dol - ce con -
 ti I've told her my heart my heart she an - chanta, un til I have

a piacere



ten told, to, her chee gual heart no, she an -



ha, chee an - grai heart non ha chee
 chanta, my heart she an - chanta, my

gual don't hai che - gual non hai che gual non
heart she en chants, yes, she en chants, yes, she en -

hai che a - gual che - gual non. hai
chants my, heart. she en chants!

No 3. Continuation and Siretta of Introduction.

Count
Ehi, Flo-rella? Ohi, la ve-di?
Ho, Flo-rella! Florella. Dost thou see her?

Recitative
Wie al-guo-rel Si-gnor,
Sir, commend me. I too

Tempo I
Ah che ve-ney-gul e-po ran za
Ah, in vain is all my pleading!

Tempo I
Si-gnor eon te,
Sir the morning

Violin

Count

L. gior-nea - van - za Ah che pen so!
 in far ad - vance ing. Yet she stars not!

cresc.

che fa - ro? Tut-to è va - no -
 All is vain I'll dis - miss them.

dec. *piu.*

Buo ba gen-te - *Chorus* *Gatto solo.* A
 Friends, come hither, Come

Mio si - gnor *Coro.*
 Sir we come.

(The Count gives his purse to Fiorello, who distributes money to the musicians.)

van-ni. E - ven- Più di soo - ni, più di
 nearer, come nearer? Here I need no more de

can - ti, più di soo - ni, io bi - so - gno or-mai non
 am I, Take my thanks, yes my good friends take my thanks and

hu Buona notte a tut-ti quant, più di voi che far non sò, buo-na
go Here no longer we will de tarry. So good-bye my friends, now go. Here no

notte buo-na noi-te, più di voi che far non sò
longer we'll de tarry. So good-bye, my friends, now go

(The rousers surround the Count, thanking him and kissing his hands and the horn of his cloak; he, annoyed

Allegro vivace
Five & six

by their noisy demonstrations, tries to chase them off as does also Fiorello.)

by their noisy demonstrations, tries to chase them off as does also Fiorello.)

Count
Ba-ba
Silence,
Chorus
Mille grazie, mio si-geo-re, del tu-to re, del l'o
Sir we humbly thank your ho-nor No ble pa-tron, gen-eros

non par-la te, non par-la te, ma non cer-vo, non gr-da te.
 genti-ly, I dis-mis-ses ye, 'Tis suf-fi-ci-ent, my now-ness ye.
 no-re, mi-le gra-zia, mio si-gnore, del fa-vor, del o-dio, d'io-ri.
 Sur-we, humbly, thank you, honor, Noble pa-tron, gra-tious.
 Fi-rallo. Ma-te del-un-da te vi-xi!
 Oh con-found ye! be-still ye rascals!
 Zhi-ti, zitti, che tu more ma le-
 Pray be silent, hush, ye rascals! was such
 more Ah, di tan to cor te si a, ah, di can ta cor te si - a ob-bli-
 don-er For your bound-ty we are gra-teful, for your bound-ty we are gra-teful. Thousand.
 Ma-te del-un-da te vi-xi! Ah
 sh on - anglia, via di qua! Tut to
 was such uproar ev - er heard! All in-
 dellu up-roar v-a di qua Vu' che
 ev - er heard Friends, the
 gra - ti ob - bi gra - ti, ob bi - ga ti, o ve - ri ta!
 thousand, thousand thanks, a thousand thanks to you, my lord.

quan-to il vi ci na to tot to quan-to il vi ci - na - to que sto
 neighbors will be flock-ing, all the neighbors will be flock-ing To be
 chias-so in-dia vo la to, ve' che chias-so in-dia vo - la to' ah. che
 noise you make is shock-ing yes, the noise you make is shock-ing, there a
 Oh che in-contro for in na to.
 Gold - en piece, what good fortune!

chias-so que sto chias-so que sto chias-so sve - glio - ra, ah, tut - to
 hold this scene ab - surd, yes to be - hold this scene ab - surd, yes, all the
 rab - bia, ah che rab - bia, ah che rab - bia che mi fa' ma ve' che
 care, yes, have a care best to. chas - line ye I am stirred Be gone, the
 E un si - gnore di qua lì. Oh che in-
 We're most lucky, up on my word! God - den

quam coeli vi ei na - to que - sto chias - so svo - glie rai
 neighbors with do flock ing To be hold this scene ab surd.

chias - so in dia - vo - ra to! ah - che rab bia che mi fa Ma se -
 noise you make is shock - ing, To chas tise ye I am stirr'd Go, ye

con - tra for tu - na to! cum di gnor di qua li tà, ei,
 piece, what good for time! We're most luck y 'pen my word, yes,

Ah ca - na-glia via di qua!
 Go, ye rascals, ser - visherd!

det-ti-an-da - te vi - a. ras - le - det-ti-an-da - te vi - a, ah ca - na-glia, via di
 rascals, 'tis suf ficient, go, ye rascals, 'tis suf ficient, Was each uproar ev er

de na a - gnor di qua li - tà
 this is luck, ap on my word

Tu - to pian - to vi - na to que sto chias-so
 All the peo-ple who be flocking To be hold this
 qua! ca na glia ah ra na glia ah ra - na glia,
 heard I tell ye go ye can oaks. Was such my roar
 E-zi an-zi qua di ta si, gra zie, gra zie
 This is Jack up on my word. A thousand, thousand

ave glie ca Basta, basta Basta, basta
 heard ab - surd Silence, silence silent silence
 via di qua! Zit ti, zit ti Zit ti, zit ti Oh che
 heard er heard Rush ye rascals, Rush ye rascals. Was such
 del la vor Gra zie, Gra zie
 thanks, my lord. Thank you, thank you!

Ah ma-le-de ian-zi vi a, ma-le de ian-zi vi a ah ca-nag-hia, vi a
 Ah go, ye rascals! di-mas-ye, go ye rascals, I di-mas-ye. Was such my roar
 chiu-chiu fa
 heard heard

qual sta-le-det-ti. anda-re v-a? ah en-
heard Go ye rascals. I dismiss ye! Was such

Zi ti, ziti cho ru zero ma le detti,
Hush, ye rascals, tis suf-ficient: Was such uproar

Ah di mi-sa cor-de sa a ah di ap-ta cor-re su a oh-hi ga ti, oh-hi.
For your bounty we are grateful, for your bounty we are grateful Thousand, thousand, a thousand.

Da Tuffery

naglia, via di qua? Tut-to quan-to vi - et - na to, tal - to
uproar ev - er heard! All the neighbors will be flocking, all the

via di qua? Ve' che chissajolia - vo - la to ve' che
ev - er heard Go, the noise you make is shocking, yes, the

ga ti oh-hi ga ti ve i ti Oh che in-contro
Thanks a thousand thanks to you, my lord. Gold - en pieces.

quan-toi vi - ci - as - so que - sto chias so, que sto chias so, que - sto
 neighbors will be flock-ing To be - hold this scene ab surd. yes, o - be
 chiasso in-dia vo la - to! oh... che rab bia oh... che rab - bia, oh... che
 noise you make is shock-ing, Have a care, oh, have a care, lest to... chas
 fer - tu - na - to! E un si gran-ze
 what good fortune! We are luck-y

cresc

chias-so sve - glie-ra, al tut to quan to! vi - ci - as - so que - sto
 hold this scene ab surd yes all the neighbors will be flock-ing To be
 rab - bia che mi fa! ma vo! che chiasso in-dia - vo la - to! Oh... che
 the. ye I am stirr'd Be-gone, the noise you make is shock-ing To... chas-
 di qua li ta. Oh che in con - tro fer - ta - na to: e un si -
 up-on my word. Gold en piec es what good for time We are

ff

chiasso sve-glie-rà sì, tut - to quan - to il vi - ci -
hold this scene ab - surd, yes, all the neigh - bors will be -

rah - bia che no fa! Ma ve' che chias - so in - dia - vo
live ye I - am stirr'd Be - gone, this noise you make is

ff

gnor di qua - li ta. sì, gnò - re gra - zie, gra - zie.
luck - y, 'pon my word! Oh thank you, thank you, thank you,

na o que sto chias - so sve-glie-rà sì, tut - to
flock ing To be hold this scene ab - surd, yes, all the

is - to oh che rah - bia che mi fa! ma ve' che
shock ing To chas - tise ye I am stirr'd. Be - gone, the

gra - zie, gra - zie gnor di qua - li ta sì, gnò - re
thank you, This is luck up on my word, Oh thank you,

quan - to il ci - ma - to que - sto chissà se
 neigh - bers will be flock - ing To be - hold this
 oh as - so in dia - to - la - to. oh che rub - bin
 mine you make in shock - ing. To chis - tern ye
 gra - zie, gra - zie, gra - zie, l'un al gnor - di
 Thank you, thank you, thank you, This is back, — up

sve glie ra, que sto chissà se sve glie - rà que - sto chissà se sve glie - rà na - in -
 serne ab - nard, becco be - gone, ye servile herd. becco, be - gone, ye servile herd, becco, be -
 che mi fa oh che rub - bin che mi fa! oh che rub - bin che mi fa! ma (e -
 I am stirr'd, te chissà se I am stirr'd, te chissà se I am stirr'd! Wassuch
 qua - li - tà di qua - li - tà di qua - li - tà, qua - li -
 on my word up on my word, up on my word, on my

dei ti, via di qua, via di qua, via di qua!
 gòu, gòu servile herd. servile herd. servile herd

dei ti, via di qua, via di qua, via di qua!
 ap-rou-er-er herd, ev er herd, ev er herd.

la, qua - li, qua - li, qua - li a (counting measure)
 word 'pon my word. 'pon my word 'pon my word!

morendo

Recitative

Cresc. *Frangite*

vento, riducere. In Ah qua si con que chasso imper in no, tut-to qua o il qua.
 Tur-bulent fellows! I thought they'd never end their noisy chatter: all the neighbors are

Cresc. *Conte (looking towards the balcony)*

te re han ri steg-ato Al fin so ne par-ti - ti! E non si vo-de k nu-di a spe
 stirring to know the reason. At last we have disposed of them. I cannot see her! I linger here in

(walking about, reflecting)

rar (Ey-pur que vo-glio as-sai per far di ve-der la O gni mat-ti na el-la au-gur-ba-
vain. (And yet I will not quit this spot ere I've seen her There ev-ry morning, gazing from yonder

do-ke A prender l'ro-sco Vio ne su l'a-
window, I have beheld her, breathing the morn-
freshness. There's hope yet! Fio-rel, go before me, I

Fiorillo **(Fiorillo retires)** **Count**
li-ra-ti Fio-rel. Va do la in fonda al ten-do-ro suoi or di al. Cen lei se-parar-mi vi
wish to be alone. Yes, sir down yonder I'll stand until you summon me For if I but see her a

e-ssa, non fo-glio-ssi mon Che a que-sto-ra i o at ti gi-or-ni qui ven-go per lo. I dev-
moment, need of any witness She has come let ring hearth her window And guess my secret know

esse v-re-dua Oh ve-di o me-ra al-mo no del mi-stan-go co-me l'ha tu-la bel-la! Ap-
that, fondly lover! Oh wonder, enchantment! Oh see, how great thy magic! How had I unknow transform'd me! And

Figaro within, singing **Count**
pu-re, ep-pu-re ah! de-vea se ce-mia spo-aa La la la, la la la la la la. Chi
shall I be woo'd? Yes, tis she shall be my countess La la la, la la la la la la. Who

ma: quest'im-po-r in no? La sola-mo lo pas-sar. ed to quag'i ar dal non ve
can be this in-trud-er? I) hide and let him pass, Un der these arch-es none will

(Hides under the portico)
du-to, ve dro quan-to bi-so-gna, già l'a-lup-pa-re ca-mor non si ver-gogna.
me me, from thence I can observe him: 'tis now broad day-light, but love is never weary.

Nº 4. "Largo a factotum della città."

Gavatina

Allegro vivace
Piano.

Figaro (singing behind the scenes)

withup

La la la le ra
La la la le ra

la la le ra.
la la le ra

la ran la le ra
la ran la le ra

la ran bu la.
la ran bu la.

(Enter with a guitar suspended from his neck.)

Figaro.

lar pequi fac
Poi the fac-

Figaro.

to turn del-la uit to ay voi
to turn of all the court peke way?

la ran la le ran la le ran
A ran le ran le ran

la la Pre sto! bot to ga, ché là d'ò ga, pre sto!
 la Quick now to business, m'òra gh'è show'n, tis day

la la ran la la ran la le ra la
 la a ran la la ran la le ra la

Ah che bel v'ò ro, cho bel pù co ro cho bel pù
 Oh, an a ch'ò ro d'ò life brim ful of pù sure, brim ful of

co-ro per un bar bis - ra di qua l' tu' di qua l' tu'
 pleasure, That of a bar bar, used to high life, used to high life!

Ah — bru-vo, Fi ga ro, bra vo, bra vissimo, bra vo! La ran
 No — can vien iù th'è l'li-ut Fi garò, no, none La ran

la la ran la la ran a la in For tu na tis si mo per ve ri
la la ran la la ran la in Al ways in luck where good fortune is

Oh bra vo Lara la la ran a la ran la la For tu na
rife Wei dene Larin a la ran la in Al ways in

tis si mo per ve ri ca for tu na tis si mo per ve ri
luck where good for tune is rife a ways in luck where good for tune is

Oh! La le ran la la le ran la la re to la la ran la la ran la
Oh! La le ran la la ran la la re to la la ran la la ran la

Protes for tat to la na ted
Bar ly and late for all who re

gi-or-nò sem-pre d'in-ter-no in-gi-ro sta. bi-glior-eu-e ca-gua per un bar
quiere-me, Nothing can tire me, reu-dy for all. Of all pro-cessions that can be

bi-o-ré. vi-a-phu-mo bi-le-mo, non si dà. La-le-ran la-le-ran la-le-ran
mentioned, That of a bar-ber is best of them all. La-le-ran la-le-ran la-le-ran

la-le-ran la-le-ran la-le-ran a-le-ran la
la-le-ran la-le-ran la-le-ran la-le-ran la.
crest

Re-so-rie pot-ti ai-lan cel-leg
Scissors in hand, mongz my combs and my

for bi-e-al-muo-co-man-de-tut-to qui sta. anee-tee for bi-e-ra-so-y
re-zore, I stand at the door, when customers call, Scissors in hand, mongz my comb and my

per ni al mto ce man do in - to qu. sta Ve tu ra -
 I stand at the door when no - biers call Then there are

50753 poi del me diere col la don nel la col ca - va -
 68475 quice do plo mariu Here damsel sigh - ing there swain ec -

lie ro, col la don not ta, la le run le rù col ca va - lie re, a le ran
 sta - tic, here damsel sighing, la le run le rù there swain ec - sta - tic, a le ran

lu lu lu lu Ab che bel vi ve re.
 lu la lu lu 'Tis a de lightful life,

cho bel pia ce re, cho bel pia - ce - ra per un bar - bie - ro di qua - li -
 brim - ful of plea sure, brim - ful of pleasure, That of a bar - ber, used to high

This musical score is for the song "I am an Eagle" in G major, 2/4 time. It features a vocal melody and a piano accompaniment. The lyrics are: "I'm d, qua a tu / life used to high rise / That is me / I am an". The score is written on a grand staff with a treble clef for the voice and a bass clef for the piano. The key signature has one sharp (F#), and the time signature is 2/4. The melody is simple and catchy, with a clear emphasis on the lyrics. The piano accompaniment provides a steady harmonic foundation.

oh-no-do-no, ut a mi va gli-no. don-ne za-gaz-za
such request, no-right nor day I've rest, Olu-men and maidens.

[illegible]

bar-ber schav-me' qua-ter-kun-gu-gna. pre-sto-bi giet-to Tet-el und J-det

shave me "I forgot a headache" "Run with this" "I am in"

chic-do-mo, tut-il mi vo-glio-mo, tut-il mi chic-do-mo tut-il mi vo-glio-mo. Qua la par
 qu'h request, nor night, nor day I've rest, and in yur request, nor night, nor day I've rest. Have you my

ruc ca, pre sto la bar ba, pre sto il bi gliet to! Pi ga ro, Pi ga ro,
 wig there! Quick broad shav er! Run with in let ter! Pi ga ro, Pi ga ro,

Pi ga ro, Pi ga ro. Pi ga ro, Pi ga ro. Pi ga ro, Pi ga ro. Pi ga ro. Ah - me ah
 Pi ga ro, Pi ga ro, Pi ga ro, Pi ga ro, Pi ga ro, Pi ga ro. No more, no

me' cho fu - rio shi mel cho fol la' U - no al la vol - ta
 more! this cla mor I'll bear no lon ger! For pi ty's sake speak

per ca - ri ta, per ca ri ta per ca - ri ta u - no al la
 one at a time, for pi ty's sake. for pi ty's sake, for pi ty's

vol ta u - no al la vol ta u - no al la vol ta per ca ri ta
 sake, speak one at a time, oh for pi ty's sake, speak one at a time.

Fi ga-roi Son qua Ehi Fi ga-ro'
Fi ga-roi I'm here En Fi ga-ro:

Bon qua Fi ga-ro qua, Fi ga-ro la, Fi ga-ro qua, Fi ga-ro
I'm here. Fi ga-ro here, Fi ga-ro there, Fi ga-ro there, Fi ga-ro

là, Fi ga-ro en, Fi ga-ro giù, Fi ga-ro su, Fi ga-ro giù! Pronto pron-
where! Fi ga-ro high, Fi ga-ro low, Fi ga-ro stay, Fi ga-ro I'm la-di

ta si-mo son co-me il tol-mi-ne so-no il fac to 'um del la cit tà del la cit
pen-sa-ble, I'm re-ve - ben-si-ble, I'm the fac to turn of all the town, of the

tà del la cit tà del la cit tà, del la cit tà
town, of all the town, of all the town, of all the town:

Al bravo, Fi ga ro bravo, bra vis-si-moluh bravo, Fi ga ro, bravo, bra-
Al bravo, Fi ga ro bravo, bra vis-si-moluh bravo, Fi ga ro, bravo, bra-

vis si mo a te for in na, a te for u na, a te for u na non man, the
vis si mol-thou art a in to rite of For tune, thou art a but ber of great re

ra La in ran is a ran, is a ran, is a ran, a te for - u na, a te for
now La in ran, is a ran, is a ran, is a ran, a te for Thou art the fa - vorite of

tu - as, a te for - u na, a te for in - na non man - ra, so no, fac
Fortune, thou art a barber, thou art a barber of great re - now, I'm the fa

to turn del in ci ta, so no, fac to turn del a re
to - turn of - will do town, I'm the fac - to turn of all the

is - del la cit - tà, del la cit tà del la cit -
town, of all the town, of all the town, of all the

town!

Recit.
figure.

Ah, ah! che bel-la vi-ta! Fa-il-car-poco, di-ver-ti-men-to. E intas-sem-pre.
Yes, yes, this life is glorious! Not much to do, and plenty of a-muse-ment and always a dea-

vor que-sa de-bi-to. Gran fru-to del le-ma-ri-po-ta-sio-ne. E co-qua sen-za
Moon with-in my pocket! The fruit of my craft-ed re-ju-va-len. It is true, without

Pi-garo non si po-ca-sa in Si-viglia u na ra-gaz-zà; e me la ve-do-vel-la ri
Pi-garo, not a girl in all Seville can find a husband: to me the gentle wi-dow turns

come pel ma-ri to i o col-la scusa del pet-ti-ne di giur-na-le-ia chi-
her appealing glances prefer & cannot wait up by day, my comb and razor by night for

tar-ra col fa-vor de-ia not-te a cut (o no-sta men-te, non fo per dir, ma
lar in hand, I go & re-mad-ing I neer o'erstep good manners, none I of fend; to

qui-toz tur-pia-re On che v-la che vi-la on che mestie-ro: Or-sù, presto & but
please, my sole ambition, Tis de-lightful, delightful? Best of professions? Now to business, time is

Cant *Figure* *Cant*
e pa- (E des so, o più m'la-ganno? Chi sa ra mai co-sa? (Oh! è 'ai sanz
pressing, Those features seem quite fa-miliar!) (Now, who the deuce can that be?) (No, I'm not mit

Figure *Cant*
a- (ro!) Fi-gu-ra! Mio pa-dro-ne Oh! ch' veg-go! Ec-cel-lenza Zù-to,
taken El-ga-re: Sir, your servant Oh, your lordship! how surprising! Rush there,

zù-to, prudenza qui non son co-do-scù-to, nè vo' far mi co-no-sce-re. For
hush there, be so-lent in this town no one knows me, and I would not be re-cog-nized, For

Nor di bel-lez-za, a na fan-cu-la, i - glian-er-to me-di co barbo-gio che
bird on the Fra do a lion of Beauty Daughter of some old comb of Es cu apus, who

qua da pochi di s'e sta-in - ti co di ques-ta - va - ghi - to, la sei-lai pa - rian - te pa
came to your house not many days since, of this maid - en an - nounced, be - neath friends I have

ren - ti, e qua men ven-in - e qu - la noi - te - ti glo - ri - os - so - pa - rian - te
quit - ted, here, be - neath her win - dow by night and day I am gl - ri - ous, wait - ing and

Figure.

pen - to a que - sta co - ni - a co - mo A que - sta co - ni - a me - di - co? di coe - pet to ste - la
hoping that she may give some token. Be - neath this win - dow? a doc - tor or? oh how lucky! could you

Count

ben for ma - na - to, sul mar - che - ro - ni - il a - gio - ve - ra - sca - to co - me?
wish better fortune? The roast - ed pi - geon comes fly - ing to your mouth, per How so?

Figure

Cer - to. La den - tro ió son bar - bi - ere, parruc - chier, chi - rug - go, bot - ta - ni - co, spe -
Listen In that house I am he bar - ber, the coif - fer, the sur - geon, the der - bulist, Co -

Count Figure.

zìel, va-le ri na-r-o, il faccendieri sa-sa Oh che sor-cel Non de-sa Le ra
rich chemist and druggist and con-fiden-tia agent What good fortune! And, hark you your n

Count

per-sa fi-glia non è de me di co li soltan-to a sua pa-pil la! Oh che con-so la
dord one is not the doctor's child at all, she is on y his ward in country. Oh blessed in for

Figure Count Figure they retire under the portico

zio mi Per-ò Zit to Co se? Si-a-pro il be-co-me
ma ion? And yet cau-tion Well, what? The win-dow o' peace

Rosina (on the balcony) Count

Non è va-nu qua co-ra For-se Oh mia vi-ta: mio na-me' mio te
He is not here up us-ant. May be Oh my surest, a-dor-ress, ah my

Rosina

so-rul vi veggo fi-ne al fi-ne Oh che ver-à-gua, vir rei dar-gli il bi
treasure! do I be hold thee oh tell me 'Tis most gra-ving! could I give him the

Barba Rosina

glielo Eh-ben, ra gatta? Il tempo è buono Co se quella carta? Niente, rien-te, a-
letter Well, child, what is it? 'Tis a blue morning; just show me that paper Oh! 'tis taught I as

Count.

gno-re son-ja pu-ro i-dell' a-ria di J'a na-ti pre-cau-zio-ni Ma-bra-vi Dell'-
 since you, on-ly some-words of an a-ria, taken from the "Fun Pre-caution." How witty, taken

Figaro Bartolo Reine

na-ti pre-cau-zio-ni! Che furba! fo-se que-sta l' a-ria pre-cau-zio-ni! Oh
 from the "Fun Pre-caution?" She's crazy! What's the meaning of this? "Fun Pre-caution?" The

Bartolo

bel-la: e il ti-to-lo del nuovo dramma in-mus-ica Un dramma: Bella co-sa: sa-ra-
 meaning: "Why don't you know?" is the new op'ra so pop-u-lar An op'ra-sub-indi-mu-si-cal in these

so-là to un dramma se-mi-serio un lan-gu-ma-lin-co-mi-co, ne-to so-po
 modern times there's no such thing as music; their mad-wish-ful operas are productions no

Reine

e ti co-sta-m-bol-to. Barba-ro gusto! se-co-to cor-ro-to! Oh me mes-chi-na!
 man of sense can hear with Barbarous taste and degenerate artists! Oh how unlucky!

Bartolo Reine Count

a-ria mi-ha-da-ta. Rac-cog-li-te la pro-sa Vi-do, va-do Ps-si! Ho-m-
 I have drop the "ria," will you please go and fetch it Yes with pleasure St-d!

Rosina Count Bartolo Rosina

le so Pre-sto. Non te - me in Son qua Dov Ah il ven co l'impor-ta la
bear thee Take it I have got it I'm here, where is? The wind has carried it a

Bartolo

va Guarda co lo non la veg go Eh si quo ri na non vor-re (Co
way Sir 'Tis vanished I can see noth-ing, ah, Miss Un ra ly. The sus picious Con

spet tol co-sti ma vo-ss pre-ss! In ca-sa, in ca-sa, a - ri ma,
found it, what fool ing me for cer-tain! Go in mine, go in, miss, speak not a

Rosina Bartolo

sa. A chi di-co? In ca sup-presso. va-de va-do, Che fa-rà? Quel bal-co ne
word. Do you hear me? Go in, I am, oh. Ah no, ah me! How wretched! That verandah

Rosina Rosina returns from the balcony

vo-glio far mi ra re Den-tro, di co Ah che v. la da ore pa re
shall be wail'd to mor row In I tell you! Oh is orment, des pe ra tion!

Count Figaro

Po ve-ra dis-gra-tia! Il suo stu-to in-le-li-ce sem-pre più min-to res-sa Pre-sto.
Poor lit-tle bird im-prisoned! Her no hap-py po-sition fires a new all my wishes Come, make

Count. Figaro reads the note

pre - sto ve - dia - mo co - sa scri - ve. Ap - pun to. Leg - gi
 haste then. and read what she has writ - ten. 'Tis well said Read it

"Le vostre assidue premure hanno eccitata la mia curiosità. Il mio tutore è per uscire di casa; appena si sarà allontanato, procurate con qualche mezzo ingegnoso d'inducermi il vostro nome, il vostro stato, e le vostre intenzioni. Io non posso giammai comparire al balcone senza l'indivisibile compagnia del mio firmamento. Siate pur certo, che tutto è disposto a fare, per compiere la mia ostentata, la sventurata Rosina."

"Your assiduous attentions have attracted my notice. My guardian is going out, as soon as he is gone, contrive some means to let me know your name, your condition and your intentions. I can never appear at the balcony without my inevitable tyrant. be assured, however that every effort will be made to break her chains by the unfortunate Basilio."

Count.

Sì sì, lo rom - po - ra! Su di nun - cu po - ra! Che fan - za di uo - mo è que - sto suo tu
 Yes, yes, he'll break her chains! Now, tell me truly: what kind of fellow is yon old blustering

Figaro

to re? È un vec - chio in - de - mo - nio to, a - va - ro, so - spet to so, bron - to do mo, a -
 tyrant? I think he a possess'd sir a miser, most sus - picious, and a bul - y, his

tre cent an - ni, in - de - so o vuol fa re il gal - lan - te In do - vi na - re per tan - gi - re a Ro -
 age - in o ver three score, yet he thinks he's a gallant Now just - imagine, he would 'apture both Ro -

si an - tut - a le re - do - ja se fit - to in ca - po di ve - ler - a spo so ro A
 m - na and as her fu - ture wealth; that is the reason he gives out he's her bride - groom: Stand

Count **Figaro.**

in-ter? Che? Sa pre la por-a. Fra moment: lo tor-no. non a-pri-tea nes-
by there? Why? The door is opening. Bind my orders, and march me not a soul there-ju.

Count **Figaro.**

su-no. Se Don Ba-si-lia ve-mis-se a ri-der-car-ol, che a spa-ti Le mio noz se con-
enter but Don Ba-si-lia should be come, you can tell him to a wait me Now in marriage with

Count **Figaro.**

lei me-glio a-fret-a-re. Sì, don-te'og-gi ti far vo' que-si'of-fa-re
her must be urged and: Yes, and at ter she word not be so eluded

Recitative

Count

lont'og-gi le sue no-z-zoon Ro-si-na: Ah vecchio rim-ban-di-to! Ma
The marriage between him and my Ro-si-na, the, dotard must be so-ried! But

Figaro

dimit or-tu che que-sto Don Ba-si-lia? E po-son len na in-bre-gion di ma-ri
ten me at once, who is this Don Ba-si-lia? Full of craft and intrigue, a winking

Figaro

no al, un sol lo tor-to, ma ve-re di-spa-ra-to. sem-pre sen-za un-quar-ti-no.
sconded maker of ma-ties, a by poerita accomplished a ways short of three farthings,

Count

già o mai o s'io di ma sa ca. in segna-là ra gaz-zà. Be-ne, be-ne tut to
but be is teach-ing your la-dy fair the so ble art of music. Ve-ry well, then, he'll be

Figure

giò va la per O ra pen-sa-to del-la bel-la Ro-si-na a son-dis-far lo
turn'd to account Now let us see the how you'll an-swer the questions ask'd by the fa-r Ro

Count

dra-ma Il so-mè mi o non te vo' dir, mè il gra-do an-si cu-rar-mi vo
xl sa I will not tell her my name or rank, that must be awhile a secret. I'll

pr'a ch'è la a-mi-mè, me so o al lion-do non te ric-chi-az-zà
know first that she loves me me un-y. and dear-ly. and that she craves not

Figure.

- lo li del Con-te Al ma vi va. Ah, tu po-tre-sti- I o? no, al
rank or wealth as Countess. Al ma I va Ah, do not and me- Aid you? you a-

Count **Figure**

gnor voi stea so do-ve è lo stresso? E co-m'è? Za, zù to. Ko no c'è
love you sin-gly can do it. I sin-gly? how can I? Hush, stir not 'T's just the

i re, os-ser va-te per bu-co, non mi stuglio. Die-tro la ge-la-si-a sia la r-
 moment, now look yonder by Bacchus, I can see her There, bid be-stand the cur-tain, stand your a

goz-zo pre-sto, pre-sto all'an-za to, m'ha ve-de in 'na canzo-ni-ta co-sì più
 word one now at once to the charge, sir no one look up Now sing some little ballad, of your in

buo-na il tut-to spie-ga-te lo si-gnor U-nu can-zo-ne? Cer-to
 dit her and tell her all you would have her know I sing a bal-lad? Yes, sir

Es-co la chitar-ra pre-sto an-di-mo. Ma i-o Oh che pa-zien-za! Ebbes pro-vi-zio
 Here, take my guitar then quick, be quick, sir How can I? I leave all patience, I will converse her

Nº 5 Canzone.

Andante. *Messa voce*
 Se il mio no-mi-ne so-per-va bra-ma-te, da-mo
 Who for her wealth thy a-don is sigh-ing of Dost thou

labbro, il mio no-me ancoi fa c io son an do ro, cho il do va
ask'd-ar-ous, hark my re ply - dig I am too do-ras who fond ly a

do-ro, che po-sa vi bra-me, che a no-mo vi ch-a-mo, che a no-mo vi chia-mo, di voi
dore-thee-wholly implorant thee, With pray-ers ad-ores thee with pray-ers ad- jures thee, That his

cresc. *rit.*

sem-pre par-an-do ce-si dal-lou ro-ra, ul-tram-on-to dal di dal-lau
heart-thou for-ey-er with bless, That an an-swer-ing flame thou'll re- spon- des, that an

p

ro-ra ul-tram-on-to dal di Se-gui-te on-ro, deh se-gui-te co- st
an-swer-ing flame thou'll re-spon- des Ah, my feel-ings thou rai-ra-ly canst guess

p *col cresc.* *pp*

Recit. *Figura* *Count.* *Figura.*
Scat-te Ah che vi pa-ress Oh me to il cel! Da bra-ro a va i se-gui-te.
She an-swers: What could be better? Oh blissful moment! Go on, de, go on, sir It's splendid!

p

Andante.

53

Count

La-mo-ro-se sin-ce-re Lin-do ze non pae dar vi ma ca-ra-ah to
Thy Lin-do com-eth of fer-no-tye sure, But a heart full of love without

so re Ric-co non so no-mag-ni-co-re e do no-mi-a ni-ma-
mea Riches I have not, and honors I crave not, and honors I

cresc.

dim.

man-te che si-due co-stan-te, che si-due co-stan-te per voi co-la so-spi-ra co-
crave not My soul's first + motion his constant de-votion, These are all can buy at thy

rit.

si-da-lin-ro-vag-tramento dei di dal-lan-to-ra-a-tua-mento del
feet, Fair-ess, let me not vainly entreat, to rest, let me not vainly en

col tempo

*disappears from the bat-
tany*

rit.

di. La-mo-ro-se sin-ce-re Ro-si-na de-sa-o co-re Lin-do
treat. If so dear to thy heart is Ro-si-na Why does he tra-der Lin-do

Nº 8. "Oh cielo! Nella stanza,"
Recit. and Duet.

Count. Figure

Voice: Oh cie-lo! Nel-la stan-za con-vien dir che qual-cu-no en-tra-to ci a
O! heaven! How vex a tious, to be sure Some one enter'd just at that moment

Piano:

Count vehemently.

El a sa-ri ra la Ah co-spet-to-me! u-gia de li-ro, at-tam-po ch'ado-gai
No one is at the window I shall go cra-zy unless I see her oh torment! at an-y

Piano:

Figure

costo ve-der la io voglio, vo par-lar. ei Ah tu ra-mi de-vi-a far ch. di. che
peril this day I must see her say how can I? 'Tis you who must come to my aid. Eh. eh. tut

Piano:

Count

In un co-ri tu ti to-ro Da-bra vo entr' og-gi vo che tu m'in-tro-
hur ry thy self I'll do my best Make haste then, now. think you, you can best n-ter-

Piano:

du-ca in quel-la ca-sa Dim-mi, co-mo la-ra l' a del-lue
duce me at this said Doctor's? Tell me how shall you manage? Come now, for a

Piano:

Figure

spi-r to l'edim-qual-che pro-dez-zo Del mio spi-ri-to! Be-ne, ve-dro mai
in-cure of your pro-ductive genius Or my ge-ni-us. Well said I'll see a-

Piano:

Count

og-gi- Eh vi a. tin-en-do. Va lla' non du-bi tar; di (us fa-ti che
 bout it. Well, speak then! say something! A ha I under-stand. For your ex-er-tions

Figura. Count Figura.

lar go-compen-so a-vra- Bay-ver? Pa-ro-la Dun-que o ro a di-scre-sion?>
 I'll recompense you amply You will? For certain. You'll sup-ply me gold at dis-cretion?

Count Figura.

O-ra bi-z-zef fe A ai mo, vi a. Son-pronto Ah non sa-pe-to i simpa-ti-ci-gi.
 Vex a whole handfu' Rouse yourself! now, then! I will, sir Ah, sir, you guess not what I've de-vot-ed and

fa-ti pro-di-gio-si che ad ap-pa-ga-re a mio si-guor L'u-do-ro pro-do-co, in me la
 sym-pa-thy-ic ardors that magic promise has strangely fired with-in me The bliss you seek shall

Allegro maestoso.

del-tes del fo-ro. Al ti den di quel me-tal-lo por-ten-
 golden treasur- n u me 'Tis the spring of all in-vention might y

Vivace.

lo so, on ni - po - seute, un vul - ca - no, un vul - ca - no la mia mente già co -
 Memmò, ch' a mi - glio power! Thoughts of genius from my brain be - gin to

min diagla co mnta a di en tar a a, l' i den di quel me - tal - lo un vul -
 mind is in a flame like some vol - ca - no, Thoughts of genius from my brain be - gin to

ca - no la mia men - te in co min - cia a d - ven -
 shower, and like some vol - ca - no at my mind

tar, sì, sì, sì - l' i den di quel me - tal - lo un vul - ca - no la mia men - te in co
 in a flame, Thoughts of genius from my brain be - gin to shower, and like some vol - ca - no

min - cia a d - ven - tar a d - ven - tar a di ven -
 at - my - mind in a flame, my mind is in a

car un vul ca no in co-min-cia di ven ar!
 flame, all rey mind iku some vol ca no's in a flame!

colla parte

Colla parte
 Su vo dia-mo, su vediam quel ma-tal lo
 Come, re-veal the mighty projecta-thou's de vis-ing,

qua - che ef-fet - to, quai-eh' effe-t to sorpre-dente, dei vul - ca no, dei vulcan della tua
 Or their wright thy fertile brain will o-ver-power-Thou of bar-bara-shau for er be the

men-te qualche me-stro, qualche mostro sin-go-lar si del vul-can del - la tua.
 flower, If a scheme thou canst devise in this im-broglio, thou of bar-bers all the

men-te qua- che. mo- stro. sin- go
 flower, shall be, if now, thou canst de

lar, sa. st. dei vai - can del - m lua nem te qual che
vise a scheme thou of her bers all the flow'r shall be if

mo - stro sin go lar ei, sin go
now thou canst de vise, a scheme, you,

ar ei sin - go lar. qua che. Ho stro sin - go.
if thou can't de - vise if thou. can't de - vise. a

ari
scheme. Voi do ver - aie ipa - re
Let me think how I'll dis -

st - v. per e sem - pia da sa -
guise you Now for instance. as a

Count Figure. Count

da to Da so: da to? S' è gno re Da sol da to? e che si
 sol-dier. As a soldier? Yes, your lord-ship Why dis-guise me? What is the

colle parls

Figure

fa? che si fa? che si fa? Og-gi ar-riva un reggi-men-to. Og-gi ar-riva un reggi-
 use? what's the use? what's the use? There's a troop of horse expect-ed, yes this ver-y day ex-

Count.

Si i mi-a mi co ll co - lo - no - lo. i mi-a mi co ll co - lo -
 Yes, and the Col-nel a my cou-sin, yes, the Col-nel is my

men - o
 pec - ed

cresc.

a piacere

ne)-lo Vae po-? ne)-lo
 cousin And why then? cousin

'A be non Co-spet to! Del 'a) rog-gio col bi
 'ucky chance' By Barchus You'll the doc-tor re-qui-

ghe- o quel- is por- a sa-pri Che no
 Si - ion None the ar my can re- fute Sir, what

di te. mi-a si - gno-re? Non vi par? non l'ho tro va ta? Che, ven-
thank you of ray no-tion? You per-ceive myskrewd in - tention? 'Tis sa-

Count.
Che in-ven-zo - ne pre li
Moët sa ga cious.

z one, che inven-zione prell - ba - (a) che inven-zione, che inven-zione prell -
gacious, 'tis sa-gacious, my in - ven - on! 'tis sa - gacious, 'tis sa-gacious, my in -

ba - (a) che inven-zione, che inven-zione pre-li ba - (a) Bravo, bravo, bravo.
ven - tion, most sa - gacious, most sa-gacious, hy in - vention, Bravo, bravo, bravo,

ba - (a) che inven-zione, che inven-zione pre-li ba - (a) Bella bella, bella
ven - tion, 'tis sa gacious, 'tis sa-gacious, my in - vention, Bravo, bravo, bravo,

bra - vo ja ve - ri - ta si. Che ven-zio-ne che inven-zio-ne pre-li
not an oth - er - no menti one. Moët sa gacious, most sa-gacious, hy in

bel la ja ve - ri - tà, sì. Che ven-zio-ne che inven-zio-ne pre-li -
not an - oth - er - no menti one 'Tis sa gacious, 'tis sa-gacious, my in

cresc.

ba - ta Bra - vo, bra - vo, bra - vo, bra - vo, bra - vo, bra - vo, bra - vo in ve - ri -
ven - tion! Bra - vo, bra - vo, bra - vo, bra - vo, bra - vo, bra - vo, bra - vo, an oth - er mo - ment

ba - ta Hel - la, hel - la, hel - la, hel - la, hel - la, hel - la, hel - la in ve - ri -
ven - tion! Bra - vo, bra - vo, bra - vo, bra - vo, bra - vo, bra - vo, bra - vo, an oth - er mo - ment

al - lose Che in - ven - zio - ne! Bra - vo, bra - vo in ve - ri -
lose Quick, to work, and not an oth - er mo - ment

al - lose Che in - ven - zio - ne! Hel - la, hel - la in ve - ri -
lose Quick, to work, and not an oth - er mo - ment

al - lose Che in - ven - zio - ne! Bra - vo bravo in ve - ri - (al -
lose Quick, to work, and not an oth - er mo - ment lose

al - lose Che in - ven - zio - ne! Hel - la, hel - la in ve - ri - (al -
lose Quick, to work, and not an oth - er mo - ment lose

Figure. *ad lib.*

Pia - no, pia no - um' al tra! do al vo - da
Soft - ly, soft ly, a - though has struck me! Gold has

collo voce *a tempo*

lo ro, vo - da lo - ro co sa fa (b bri - a - co. si. ub - bri -
wondrous power to enlarge one's views Sir, I have it - yes, half seas

Count *F marc*

a - co, mio signor, al - la - ge - ra Ch - bri a co? Si, si
over to appear you won't re - fuse? Half - seas - over? Yes, your

Recit.

Count

gho - re b - bri - a - co? ma per che? ma per che? ma per
lordship Half - seas - over? tell me why? tell me why? tell me

Figure. (moderately imitating the actions of an intoxicated person.)

Andante.

che? Perché d'un che poco è sa, chedai r no ca se già n' sa
why? Of a man who's lost his head. Who the wine-cup can't de ny, Cer - de

Stringa più

tor, cie - de - tep me to tor ai fi da ra, il ca tor, crede te crede - te a
mis won't be a - fra d, nor sus - spect in him a spy. Cer - br - rap, believe me will not be a

Allegro. *Count*

me, il tu - tor ai fi da ra Che a - ven - nio - no, che in - ven - nio - no pre - ti
fraid, nor sus - spect in him a spy. 'Tis a ga - ciose, 'tis a ga - ciose. my in -

Allegro.

zio ne clouds. pre li ba - si che inven-
 ty in ven - tion! noi sa

ba ven ta che inven zio-ne che inven- zio-ne pre - ba - si che inven-
 ven dei ta' sa garious, tis sa garious, my n - ven - tion! noi sa

zio ne che inven zio-ne pre li ba - si Brava, bravo, bravo, ora u - vo r
 garious, tis sa garious ty in - ventio! Brava, bravo, bravo, noi sa oib - er

zio ne che inven zio-ne pre li ba - si Be la, be la, be la, bella be la va r
 garious, tis sa garious my in - ventio! Brava, bravo, bravo, noi sa oib - er

ta, si, si, che inven zio-ne, che inven zio-ne pre li ba - si Brava, bravo, bravo,
 mo-ment noi, noi sa - garious, noi sa - garious, ty in - ventio! Brava, bravo, bravo,

ta, si, si, che inven zio-ne, che inven zio-ne pre li ba - si Bella bella, bella
 mo-ment noi, noi sa - garious, tis sa - garious, my in - ventio! Brava, bravo, bravo,

bravo bravo, bravo! se ri - ta! che in - ven zio-ne! Brava, bravo in ve - r -
 brava, noi sa oib - er moment noi! Ha va bra vo, noi an - oib - er mo-ment

bella be-la, bella va - ri - ta! Che in - ven - zio-ne Be-la, bella, n vo - ri -
 bravo, noi an - oib - er moment noi! Ha va bra - vo noi an - oib - er mo-ment

(a' loce Che n - ven zio no Bra - vo, bravo in ve - ri là
 loce Bra - vo, bra - vo, noi an olt' er no - nost loce!

(a' loce! Che n ven zio no Bri - a bella in ve ri - là
 loce! Bra - vo, bra - vo noi an olt' er no - nost loce!

Dun-que? An - d'a - mio Va - do
 Wei then, I'm read y Fare - well

Al To pra Da
 De lay not A bra - vo waythen.

Oh i me-glio mi scor - da - vo. il me-glio mi scor da - vo Diminution
 Oh the best I was for got Ifig I was quite for get ting Same 2

po' In tu bot te ga per rho var ti. do - te sta? La bot-
 place where I shall find you, where's your dwelling? is it near? Why tis

te ga? non si sbaglia. guard' he-ne oc co la là
 yonder tis the barber's. No mis-tak ing look, close by here.

36347

(pointing off the stage.)

A - egro

45

Na - me - ro
Pif teen my

quin di - oi a ran no man-ca, quat tro gra - di - ni fao - cia ta
win-ber la, shop on the left hand, Mount up by four steps door with a

bian - ea cin-quo par - rae che nel la ve - ri on so-prauncar
white band, Five splen-did chigcons hang in the win-dow, Jars of eos

iel lo Po ma ta fi - na Mostra in az - zar - zo
mo - tie would bleach a His - dop, Wax - en and stain y.

al la mo - der na, vè per la so gran a na lan
a fair Cle - cas - sian Gyves my Em - po rium an air of

cresc.

ter na Là sen-ra fa lo mi tro-ve ra Cin-que per
 (sah-ion) You can't mis-take it, I shall be there Fif-teen my

ruo-cho del la vo-tri na, sopra un car tel lo: Pe-ma-ta il - na Mostra in az-
 num-ber, shop on the left hand, count up by four steps door with a white band, five splen-did

sur vo al la mo-der na, vè per la se-gna u - na inn-ter-na A sen-ra
 chignons hang in the w-a-dow, jars of cos-me-tic would bleach a Hindoo. You can't mis-

'al - lo, là sen-ra 'al - lo, là sen-ra 'al - lo mi tro-ve ra
 take it, you can't mis-take it, you can't mis-take it, I shall be there.

Cin-que per ruo-cho u - na lan-ter-na Là sen-ra 'al lo mi tro-ve
 Fif-teen the num-ber, keep to the left hand, You can't mis-take it, I shall be.

Count Figure Count

va Ho ben ca - pi - to Or va da pre-sio In guarda be ne
there Yes, I shall find it. Fortune's be-fore you. I'm all in patience

Figure Count Figure Count

Io penso al re-sio Di te mi f- do. Co la va-ten-do. Mio ca-ro
I shall watch o'er you. You will ar-range all. Leave all to me, sir. Thanks, my good

Figure Count Figure

Fi garo a - ten-do, a - ten-do Por-ta ro me co - La bor-sa pie za.
Fi-ga-ro - My patron you'll be, sir I shall bring with me - A well-used pocket

Count Figure

Sì, que cho vuo i, ma il re-sio po Oh non si du - bi - ti
If you are dar ing, I'll not be spar ing. Sir, your sus - cess is sure,
Cor à Trente intem

che ben an - drà che be - ne - be - ne. be - ne an - drà
Yes my af - fair yes, your sus - cess is my af - fair

Ah che da - mo - re la fiamma to sen to. sun - zia di
 Love's own en - chantment this day shall fire me. Transports on
 Del - in - gi -
 When gold is
 giu - bi - lo in sen - ten - to! Mar - dor in - so - to que stion me
 known before with bliss in spire me Star of my des - iry brightly thou
 me - to il suon già sen - to!
 think - ing, will doth in spire me
 cen - to e di me stre so mag - gio - ri fa
 bearing, let me but win thee, do will be best
 e ro già vie ne ec - co - lo qua' Del in mo de re il suon già
 'Tis to my thinking of joys the best When gold is think - ing, will doth in
 A - rre da - mo - re
 Love's own en - chant - ment
 sen - to. di - le mo me - to il suon già sen - to, già via - ne to - ro vie - ne l'ar -
 spire me when gold is think - ing, will doth in - spire me. I hear it think - ing, I hear it

in his flash man shall fire = to non xia
 day shall fire me, Trans ports,

gen-to, giavine to ro. ee-co lo qua. giavie me to ro. giavie ne to ro
 chinking, I'm to my 'thanking of jays the best I hear them chinking. see 'em blink ng.

di giu bi lo e di con
 un known be fore with hope in

ee-co-lo ee-co, giavie na 'ar gen to, giavie na 'ar gen to. ee-co o
 Gold doubloons. all for me, I hear them chinking. I see them blink ng. Gold doubloons

inn to. ec co pro p' xia
 spire. TEEI trans ports un known be fore

ee-co-lo in in-see seen-de. ee co lo qua Dar-do-re in
 All for me, here in my port- et they'll safe y resi' Transports us

che n sen mi seen de, d'ar - dup a -
 with hope in eg re me! Star of my

so - li-to que-ai'a ma en - cen - de,
 known before with hope 'n spire me

so - li - ro que sta - ma ac - cen -
 des ti my bright y heart beam -
 e di me stes - so maggior mi fa, già vie - na
 Let me but win ye, dfe will be blest, I hear them
 dr, e, d, the stes
 ng Cap. I but win
 fo - ro, già vie na fo - ro, già vien far - gen to, già vien far - gen to, e di me
 chink - ing, I hear them chink - ing, I see them blink - ing, I see them blink - ing, let me but
 so mag gior mi fa
 thee, ile will be blest,
 stes - so, e di me stes - so, e di me stes - so maggior mi fa già vie na
 win ye, let me but win ye, let me but win ye, dfe will be blest, I hear them
 e di me stes
 cao I but win
 fo - ro, già vie na fo - ro, già vien far - gen to, già vien far - gen to, e di me
 chink - ing, I hear them chink - ing, I see them blink - ing, I see them blink - ing, let me but
 chink

au - tho, - rity - will be blest.
 a - ten - so e di me a - ten - so, e di me a - ten - so may - for in fa
 win ye, let me but win ye, let me but win ye, ye will be blest

No me ro quin-di-ci
 Fifteen by number 5.
 Fac - tis la blan-on
 Mind on the left hand

A - la mo - der - na
 Door with a white band
 U - na lan - ter - na
 A fair Cir - ce - sian, Five - ple - n - ti - ful

Ah - bu - da - mu - re
 Love - down on charm - ment
 In film - ma to - gen - to -
 his day show fire - ar,

rue - che nei - la ve - ri - ta, so - pra - un - ar - bet to - fa - na - ta
 ching - shang in the win - dow, jars of cos - me - tic would bleach a Han - doo. A fair Cir -

sun-ria di giu-li-to e di-con-fun-to
 Transports un known before with hope in spire me
 se-gra u-na an-ter-na, sopra un car-tel lo: Po-ma ta-ni ag-
 cas-si-gives my Em-po-ram an air of fa-shion; there you will find me
 ce-tram no pro-pli-sin fore die in sen-si hope in
 D'ar-dor in-no-li-to ques-ti-ma-re-
 Transports un known before with hope in
 spiri de dar-dor in-so-li-to ay
 ce-a-de, spire me e d-me Let me but
 que-si-a ma-re-ah-ah-ing
 bra so mag-gior mi fa. Oia vie-ne fo-ro, già vie-ne
 win ye life will be blest, I hear them chink-ing. I hear them

e can I me, sies so
 can I but win thee,
 To-ro-gia-vien-far-gen-to, gi-vien-far-gen-to, e di me sies so e di me
 chunk ing, I see them blink ing, I see them blink ing, let me but win hem, let me but
 mag life, gl'or will mi fa, blest.
 sies-so, e di me sies so maglor mi fa, gi-vie so To-ro-gia-vie so
 win them, let me but win them, and life is blest, hear them chunk ing, I hear them
 e di me, sies so
 can but win thee
 To-ro-gia-vien-far-gen-to, gi-vien-far-gen-to, e di me sies-so, e di me
 chunk ing, I see them blink ing, I see them blink ing, let me but win them let me but
 mag life, gl'or will mi fa, blest, e di me sies so
 can but win thee,
 sies-so, e di me sies-so maglor mi fa, e di me sies so
 win hem, let me but win them, and life is blest, let me but win them

maggior mi fa. o di mor sie- so maggior mi fa.
 life will be blest. can I but win them, life will be blest

maggior mi fa. di me sie- so maggior mi fa. sì, sì.
 life will be blest, et ne but win them, life will be blest, yes, yes.

maggior mi fa. maggior mi fa. maggior mi fa. FIGARO enters
 life will be blest. life will be blest, life will be blest! the hour of
 the Countess
 Countess

maggior mi fa. sì, sì. maggior mi fa. maggior mi fa.
 life will be blest, yes, yes, it will be blest, life will be blest!

Finale

Recitative.

Ev viva il mio pa- drone. Or e o- re fitto in piè là concompalo mi fa a spot-
 A pleasant sit u ation! Here I'm standing like a post two mortal hours to please my

Or e o- in pian a e se re va Corpo di bar-co brutto cosa servir un pa-
 mas-er, he is en-ter-ing in roving another way By a! that's tedious! he's for get me, and so I can

don come questo. Ko - bi ie gio-vi-ni-to e in-na-mo-ra-to questa vi-la, co
 come at my leisure. Hard times these for a servant, when his young lordship's sentiments, on
 ap-er-to e un gran tor-men-to ah du-rar-la co si non me la sen-to!
 amov'd, worships a window! If it al-ways were thus, I'd not endure it!

Nº 7 "L da voce poco fa,,

Cavatina

A room in the house of Dr. Bartolo. The windows closed with Venetian blinds. Rosina has a letter in her hand.

André

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1438

cor re - lo e - gia e Lin - dor fu che il pla - go. Ah, Lin -
 dor, that voice is mine, 'Tis for thee my heart doth glow, Yes Lin -

do ro mio sa - ra, io giu - ra i la - vin - ce -
 do ro shall be mine, I have sworn it, for weal or -

ro, si, Lin - do - ro mio sa - ra, io giu -
 woe, Yes, Lin do ro shall be mine, I have -

ra - la - vin - ce - ro. Il tu - tor ri - cu se -
 sworn it for weal or woe My intent I'll not re -

ro so l'in - ge - gn o - so - in - ra, su - la fin s'acche - re -
 sign, Though my guardians should say so, He my love need not di -

ra, o contenta lo ra-ate ro sl, Lin-do - ro. mio sa -
vine Till my hand I may be-stow, Yes, Lin do ro shall be -

ra, lo giu - ra - ra, lo vin - ce ro, sl, Lin -
vive, I have sworn it, for woe! or woe, Yes, Lin

do ro mio sa - ra, lo giu - ra - i, a vin - ce ro!
do ro shall be mine, I have sworn it, for woe! or woe!

Moderato.
Fl. & C.

Rising.

Io so no do - c'er. non ri spiè -
I am all gea - lousness, I'm all de.

to va sa, so no ob - be dia te,
va tion, I am ble n le, dient,

dal re a ro - ro sa mi la - solo rog - ge re, mi laudo
all soft r. ro - tion, I can be ruid with ease I can be

reg - ge - re, mi fo gui - dar, mi fo gui - dar Ma se mi
ruid with ease, nor guidance spurs. nor guid ance spurs. But if you

loc - ca - no dov'è il mio da - bo - so, sarò a un vi - pe - so
cross my will, or what I do take ill, Like an y vi - per I will

Wind enters

to cen so rap po te pri - ma di
cara, A has said ricks I'll play, but I will

ce de ro fa ro gio car, fa - ro. gi - car e cen-to
have my way this all must learn, this all must learn; a thousand

trap - po le pri-ma di ce de re fa ro gio car, fa ro gi -
tricks I'll play, but I will have my way, this all must learn, this all must.
a col rando a tempo

car, e cen-to trap po le pri-ma di or - dr-re e cen-to
learn, a thousand tricks I'll play, but will have my way, a thousand
a col rando a tempo

a piacere
trap - po le fa ro, fa ro gio car, way
tricks I'll play, but I will have my way

io co-ro do - re, song ob-be
I am all gentleness all soft
crac

dien-to mi fa scio reg - ge re, mi fo gi - dar
motion, I can be ruled with ease, nor guidance spurn.

R. Ma se mi tor ca no dov'è il mio do bo le. sarò u- na
But if you cross my will, or what I do take ill, like an-y

v. pe- ra- sa- rò, e cen to trap- po le pri- ma di
per I will turn, A thousand tricks I'll play, but I will

ce- de- re fa- ro gio- car, fa- ro. gio- car, e cen- to
have my way, this all must learn, this all must learn, a thousand

trap- po le pri- ma di ce- de- re fa- ro gio- car, fa- ro- gio-
tricks I'll play, but I will have my way, this all must learn this all must
col canto *a tempo*

ce- de- re. e cen- to. trap- po- le pri- ma di. ce- de- re e cen- to
learn. A thousand tricks I'll play. but will have my way, a thou- sand
col canto *a tempo*

a piacere

Piu Allegro

81

R. 
trap po - le fa ro, in ro gio - car. e cen to
tricks I'll play, and I will have my way, a thousand

R. 
trap - po - le in ro gio - car. e cen to trap - po - le fa - ro gio -
tricks I'll play. to have my way, thousands of tricks I'll play to have my

R. 
car, fa ro gio car in ro gio
way, to have my way to have my

R. 
car, fa - ro gio - car!
way, to have my way!



Recitative

Recita.

Sì, sì, la vin-co co! Potesse al me-no man-dar-gli que-sta let-to-ra Ma
 Yes, yes, I shall see need! If I could on-ly en-list a trust-y messenger P'vo

co-me! Di nessun qui mi fi-do: si in-to-re ha-cent' occhi lu-sa-ba-ba-sta an-gi-l-
 no one, not a sou! to can hide in an watch'd by an Argus. Oh it's frightful! All the

...goes to the writing-table and seals the letter.

lin-moin-to-om-to Com'F'i-ga-ro-hi-bar-bier-dai-le-fi-no-sira-di
 same. I will send it With F'i-ga-ro he was there. I saw them talk-ing quite

an-dor-er l'ho-ro-ri-to-piu-dan-o-ra Fi-ga-ro-un-ga-ant-uo-mo-un-giovin-di-buon
 plea-sant-y to-geth-er in the morning. Fi-ga-ro might do something he's civil and o

Figaro.

co-re, chi sa che non pro-veg-ga il nostro a-mo-re! Oh, buon di. Si gro-
 bi-ging. I'll see if I can get 'em to take his let-ter Oh, good day, my young

Recita. Figaro. Recita. Figaro.

rina Buongior-no signor Fi-garo Eu-be-ne? che si fa? Simiord' ho-la. Oh
 ady. Goodmorning, Sehor Fi-garo How say you? what's a-ask? I'm out of spirits. Im

Rosina 83

dis-vo-lol pos-si-bi-lal l'una ra-gar-za bel-la e spi-ri-to-sa. Ah! ah! rai ta
pos-sible! A charming girl is always live-ly, brilliant, and sometimes nancy. Ah! ah! you are quite

ri-de-re! Che ra-ser-vo lo spi-ri-to che gio-va in bel-liz-za ser-riosa sem-pre
com-ical Of what use is my live-ness? for whom should be charming? imprison'd n these

Figaro

sio fra quattro mura, che mi per-desser proprio in se-pol-tu-ra? In se-pol-
walle address-ing no one, if this life's to con-tinue, would I were buried: That you were

(taking her aside) *Rosina* *Figaro* *Rosina*

tu-ra? ci-bò! Ben-li-te lo vo-glio En-coi-lu or Dar-ve-ro? Cer-to
buried? Oh! ei! I've something to tell you My guardian's step You hear it? Yes, I

Figaro

cer-to; e! suo pas-so Sai-ra, sai-ra! fra po-co ci ri-ve-dremo ho da dir-vi qualche
hear it com-ing this way. In some corner Pl hide from his vi-si-ation I've a message to de

Rosina *Figaro* *Rosina*

cosa E an-coe i o, signor Figaro Bravis-si-ma Va-do Quis-to gar-da-to! I
liver I, too, have something. See! Figaro Then present-ly meet me. He's real-ly charming.

Figaro hides himself, but peeps out during the following scene. (Hindha petizaa.)

39

Bartolo. **Rosina, (at the book.)**

Ah disgrazia-to Figaro! ah in-de-gra! ah maledet-to! ah-celle-re-to! / Re-co-quassempye
 Where is that rascal Figaro? Ah, scoundrel! Quack of a barber! I'd like to thrash you! There he is, always

Bartolo.

per da! Ma s' può dar di pre-gio! a no spedire ha fat to d'at ta bi fa -
 scolding! Such things were never heard of! I'd no one till this morning: now, here's a house of

mi-glia a for-za d'oppio, san-gue e strano-il-gia Signo-rina, il Herbio re lo ve-
 arkness, what with narcotics, bleedings and anas-the-ties. Say, Ro-sina, have you seen him, the im-

Rosina **Bartolo.** **Rosina.** **Bartolo.**
 do-ate? Per-chè? Per-che lo vo' sa-pe-re. Forse an-ch'è-gi v'adombra? E perche
 pastor? dear who? ask you have you seen him? Would it make you un-es-sy? Perhaps it

Rosina

per- E-bien ve lo di-ro. Sì, l'ho ve-du-to, gi-to par-la-to mi
 might Ah, then I will con-fess Yes, have seen him, he's so pleasant I

pia-ce m'è sta-pa-to co il suo di-scors-o a suo gio-vine a spei-to (Cra-pa di
 ke him, I convers'd with him on various matters to me most en-ter-tain-ing. I there, jealous

exit Rosina: Bartolo

rabbin, Vede-cho ma-lo-det tot! Ve-de-te rim-gid-let (a! pin la mo, e piu m.
 toward burst with your vex-a. tion! For you o' ways are charming! She 'twix me, et I a

sprizzala tuon-na er to, cer-co ej! Barbiere che la mette cam-mi-la a. Ch'u so-ro-sa te-her
 dore her very shadow. Doubtless, doubtless, by the barber she is put up to mischief! I wonder what he

Bertha, answering Ambrosio's song
 det tot che sa Or lo sa pro chi Ber-ta! Ambrogio! Ec-ci! Ahah! che ro-
 did her! Di ask, some one must know, Heigh, Bertha! Ambrosio! Al-tsee! Aah! du you

Bartolo Bertha Bartolo Bertha
 man-da? Dim-mi- Ec-ci! Il Bar-bi-er per a toh-a con Ro-si-na? E
 call, sir? Tell me- At-tsee! Has the bar-ber been talk-ing with Ro-si-na? At

Bartolo Ambro Bartolo Ambro
 ci! Ri-spon-di al mes-sa ba-bu-i-na! Ahah! Che pa-zien-za! Ahah! che
 cbeet! Come, answer, do you hear? yawning id-iot! Aah Oh my pa-tience! Aah! I'm

Bartolo Bertha Corde Ambro Bertha
 son no! Eh hen Ven no. ma i-o- Ro-si-na Ahah! Ec-
 sleep-y? Wake up Yes, sir, I saw him- Ro-si-na Ahah! At

Ambrosius *Bertha* *Bartolo*

A *B*

A Ah ah! Eu oi! Che ser vi' er ro - qua s'ou me-ao mori. An
B tcheef! Ah! Ai tcheef! What ser-vants! it is enough to drive one crazy. Be

A *B*

A da " Ah ah! Eu oi! Eh! dis vo. to che vi por-ta!
B off, then Ah! Ai - tcheef! A way with ye, to the devil!

NO 8 "La ca unh a é um venticello."

Bartolo

Recitative and Aria

(singer Don Basilio)

Voice *Piano*

A Ah! Bar-bie re-din fer no. to me la pa-ghe re-i! Qua, Don Ba-
B Oh! that scamp of a bar-ber! But I will make him pay me. Ah, Don Ba-

A *B*

A si-to gma-ga te-a tem-po Oh! o vo-glio per for-zo per a-mor den-tro d-
B sa-do! I'm glad to see you Oh, and look you, by fair means, or by foul. I must be

A *B*

A ma-hi spo-sar a ma. Ro-si no A ve-leja-to-so? Eh voi di-te be-ni-a-di mo, app-
B marr-ed to morrow to Ro-si no You un-derstand me? Sir, there is no mistaking you I

A *B*

A pun-ro-qui ve-n-vag-du-y sar-vi-ma- so-gre-ter za. a glim to
B just called in to tell you news our pri-son- ing but 't's a se-cret! Close by here I've

Bartolo. **Basilio.**

con-te d'Alma-ri va. Chi? Fin-cogni-ron-man-te del la Ro-si-na? Ap-pun-to
 Count Al-ma-ri va. Ah! he may be the unknown who courts Ro-si-na. He and no

Bartolo. **Basilio.**

quel o. Oh dia-vo-lo! Ah! qui o! vuoi ri-me-d-o. Cer-to ma- s- la cor-
 oth er Con-found it all! This must be put a stop to. Doubtless, per-but que-ri-o

Bartolo. **Basilio.**

d- na Sa-reb-be-dir? Co-si, con buo-na gra-zia di-so-gna prin-ci-pa-re a ri-ven-
 no-to. What do you mean? mean, in all po-ssi-ble ways, that you should give an inkling that there's

lar qual-che fa-vo-la che si po-treb-be co-lo-mel-ta-jun-na-in vi-sta che com-pa-rir to
 something sus-pi-ci-ous a hint the Count to set the people thinking, hint a somewhat trans-

far-oia un no-mo-jà fa-me-un-a-ma-per-da-ta-lo, so vi ser-vi
 we-ion, so that they shun him, be- say-ing that he's guilt-y I'll help you with a

no fra-quattr'gi-or-ni. cre-de-te-a-me, Ba-si-li-o ve lo giu-ra, no' in fu-rem-si-
 Three days at furthest I stake my word, Ba-si-li-o's ne'er mis-tak-en, and he will be-ton

Bartolo. **Basilio.**

glar da que ste ma-ma. E vol cre de te? Oh per-to - ejl mio si
glad to quit the cit y You real ly think so? I'm cer-tain, I've of-ten

Bartolo. **Basilio.**

sta-ma o dou sha-gi a. E ver-ro-nie? Ma - u-na ca-lun-ma - Ah
tried it, and suc-ceed ed Have you, real ly? but - to spread a gran-dor - What

Bartolo.

dun-que la ca-lun-mia co-s'e, voi non sa-pe-te? No, dav-
of it? Did you s'er trace its course from the be-gin-n'g? No, n

Basilio.

ve-ro. No? U di-te-mi o to-on-to
deed not No? I'll tell it you if you'll hear me

Allegro.
p sotto voce

Basilio

La ca-lun-ma eun-va bel-lo,
Stan-der's whisper when first be-gin-n'g

un du rei-la as-sai gra le
 Like a zephyr un go iced atra. ing

che in-sen-si-bi-le, so t le teg gar-men-ce, dol-ce men-te
 Swift, but ne'er it self re-veal-ing, Lurks in am-bush, soft-y glid-ing, I ke n

min-els, in co-rais-els su-sur-rar heard. Ma-to
 ze phyr scarce a bove the breath 'tis heard. Just a

pin-do. ter ra ter ra,
 mur-mur, scarce y hap-pied,

so! to vo co si bi
 Warn-ing fin-ger mean-ing

lan-do va soorren-do, va soor ren
 glances, Then a hiss-ing sound and vane

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do, va ran-zan-do, va ran-zan - do, mel-lo tuo-chic del-la
 ee, hark! a hissingsounded vane ee! vane a like ee-cape or

cresc a piano

gente e q-iro-du re, s-ta-tro-du-en de s-ta-tro-du-le, o le te-sie-gli ver-
 hid ing Now sus-pi-cious doubts sus-pi-cious doubts a wak-en, That by none can be mis-

cresc

vel li, o le te-sie-gli cer-vo li fa stor-di-re, fa stor-di-re, fa stor-di-re e gon-
 ta-ken, Now sus-pi-cious doubts a wak-en That by none can be mis-tak-en, And by none can be de-

flap
 err'd. Del la buo-ca fuo-ri-a
 A well tim'd in air a

flap

piano

scendo lo schiaraz-zo va cre-scen-do
 a fier A sug-gest-ed in its ma-i-on,

cresc

prende for no po-qa po co, vo-le già di lo op in
Half de ny ag, half re-ply ng. O'er the town will soon be

lo co-sen-bray tu-mo, a tem-pe-sta che nel sen del-la fo-re sta van-fisch-ando, bron-to-
flying, Ex pec-tation, fear and wonder, Gath-er-ing strength like thun-der, Her in-cer-as ne- ver

ian do, o ti fa don-der ge-ier Al la fo-trad-on-ge-a-rop-pa si prin-pa-ga, si rad-
ceasing, Is to now in ves-tion spirit, Ev-er gain-ing, nev-er los-ing, Round its hap-less vic-tim

dop-pa e prada-reun'e aplo-sio ne co-mu-ne col po d' can-
clos-ing, Ti al ma-hew-kan ex-plo-sion, like the bat-tle in-fir-ree-com

no ne, co-mu-ne col po d' can- no ne un re-mu-to, un tem-po-
tion, like the bat-tle in-fir-ree-com no tion, Or when mid-night tem-pest

ra le, un tremuoto, un tempo ra le un tremuoto, un tempo ra le che fa la via rim-bom-
crashes Thro' the lightning lurid flashes, When the midnight tempest crashes, And the voice of doom is

bar un tremuoto, un tempo-ra-le, un tremuoto, un tempo-ra-le, un tremuoto, un tempo-
heard; 'Tis as when the tempest rages Thro' the lightning lurid flashes, When the midnight tempest

ra le che fa la via rim-bom-bar! *ff* me *ff*
crashes And the voice of doom is heard! While the

Rehl no os han-nis so, ay vi li co, ca, pe-sa to, so-to-ji
wretch condemn'd by slan-der, Crush'd and friend less forth must wan-der, Till he

p pub-bli co, rla gel o, per gran sor-re, va a cre-par R' me-
wh-der'd and ovs pair ing, in the tomb he sinks un-heard. While the

echi no ca-lun-nia to, av-vi-li o, cal-pe-sa ta, sot-til pub-bli co fla-
wretch, condemn'd by slan-der, Crush'd and friendless forthmost wander, Till he wil derd and den

pp

get to per gran sor-te van ere par
pair ing in the comb he sinks un heard

p

Ei! me-schi-no ca-lun-nia to, av-vi-li-to, cal-pe-
Yes, he wretch, condemn'd by slan-der, Crush'd and friend-less forthmost

sta to, sot-til pub-bli co fla get to per gran
van der, Till he wil derd and den pair ing to ken he

colla parte *p cresc* *more*

sor-te van ere par E! me-schi-no ca-lun-nia to, av-vi-
comb he sinks un heard Yes, the wretch, condemn'd by slan-der, Crush'd and

pp

to, cal po-sia - to, sot-to! pub-bli co fla - gel lo per gran
friend- less furthest wan- der, Till be - wil derd and des - pair-ing in the

sor-te - va-a ere par, sot-to! pub-bli co fla gel lo per gran sor-te va-a ere
tomb he sinks un heard, till be wil derd and des pair-ing in the tomb he sinks un

Tr.

par sot-to! pub-bli co fla gel lo per gran sor-te va-a ere - par, si, va-a ere -
heard, till be-wil derd and des pair-ing in the tomb he sinks un - heard, till in the

par si, va-a ere par si, va-a ere par
tomb, till in the tomb he sinks un heard!

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Recitative.

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Basilio **Bartolo**

Ab che ne di-te? Eh! se-rà ver, ma la fan to sì per de tem-po, à qui
Well, your opin-ion? Ah, I don't know, but mean-while, the time is press-ing, let us

str a-gei bi so gno No: vo' fa rea mo do m o: in mia ca mo re an-
have no more talk-ing No, my own plan is the safest: we can get de il at

diem. Ve-glio che in-cie-me il con-trat to di nez-ze o an-sten dia-mo Quan do sa-rà mia
once. Let us to-gether go and draw up the contract this very in-stant When I am once her

ma-glio, da que-sti zer bi-not-ti in-na-uo-ra-ti met-ter-la in es-si-ve sa-rà pen-sier
hus-band. soon-shal put a stop to her flir-tations and ma-ch-na-tions I know how to

Basilio *They enter the first door R. H.*
mi o, Ven-gan da na-ri: al re-sio son qua s o)
rue her Con-vert ed do-tards! not e ven how to chand her!

No 9. "Dunque io son."

Recit. and Duet.

Figure leaping forward con-

fiously.

Voice. F **Piano**

Ma bra-vi! ma be-no-ne! ho-mis-an tut-to. Ex-vi-vaj buon Dot-to-re!
How lucky that I heard them! Affairs in want me. Long live our val-i-ant Doctor!

Mus.

Po ve re bab bu i no! Tua spo sa? sh. v. a pu li sel till bee.chi no
 In-fat a - a ted do-tard! Her husband? the an-by Hell, find those grapes are sour

Or che stan no la chdu-di pro- cu-riam di par ti real la ra-gaz za
 While they're deep in their fig-ures I must find, ay, and warn the fair Ro al da,

Regina Figure
 or co-da ap-pun-to? Ro be ne. si-guar Fi-gu-ro? Gran co-za, si-gue ri no
 she's com-ing his way What new good So-hor Fi-gu-ra? There's news but it astounded you

Regina Figure Regina Figure
 al, du ve ro? Nin-ge ren del con-fet ti Co-me so reb-beg dir? Sa-reb beg
 Well, what is it Then it'll be cake in the morning Pray sir what do you mean? I am pty

di-re die il vo-stro bel lo to ve ha sta bi o es ser den ro do
 mean that to morrow morning ear ly your pre-cious gran-ling has de-termined o

Regina Figure
 man vo-stro sta r to Eh vi a Oh ve is giu ro, a sten-der il con
 be your lov-ing husband What nonsense It is no nonsense but do not ed u th

Fig. 1

tra, to del ma e stro di mi ai cu la den-tro s'e ser-mo? Sì? oh
In here and Ba-s-ito, his coun-ter, is draw-ing up the cur-tain? Yes? oh

Fig. 2

l'ha sta-gia-ta af-fet-to-po-vo-ro so-loo-co! In-vi-da far con me Ma-di-te, si guar-
that their pre-sent plan is to hold, per-turb them, they'll just let match in me Now tell me, Se-ior

Fig. 3

Pi-ga-ro, voi po-ss-fo sot-to le mie fi-ni-stre per la-va-le-gua-mo-gua-re?
Is that you, my dear, just under my window, you were talk-ing to some one?

Fig. 4

Ah, un mio co-gi-to Un bra-vo gio-vi-net-to; buo-na e sta-o-i-ti-mo cor, qui
Yes, it was my dear son, a young man of some prom-se, full of spirits, ex-cel-lent heart just

Fig. 5

Vuol suo stu-dia-com-pi-re, e po-ve-ri-er-ca-di-far-for-in-na? For
must be a com-plet-er his studies, and the poor boy thinks he will make his for-une. His

Fig. 6

for-tu-na? Ah, e-ra-oh-ne-du-bi-to-gi-sa in-con-fiden-za-ban
for-tune? And so he will Oh, of that I am doubt-ful: betwixt ourselves now he

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Figaro **Rosine** **Figaro**

gran di let-tye-dos-so. Un gran di-let-tye? Ah, gran-de E-to-mo-ra to
has one dread-ful blemish. A dread-ful blemish? Yes, dread-ful. Love brings blemish to

Rosine

our to Oh, d'as-re-mo? Quei gio-vi-no. Ve-ne-to, m'm in-ces-sa-mol
fear-ful? Does it real-ly? It own to you, your cousin has in-spired me with

Figaro **Rosine** **Figaro** **Rosine**

tis-si-mo. Per-bac-co? Non ci cre-do-le? Oh si E in sua bel-la di-be,
is-to-reat. Now real-ly? You don't be-lieve me? Oh yes! And soon the in-ly tell me,

Figaro **Rosine** **Figaro**

a bi-a-ten-ta-no? Oh no! cio e... qu: due passi! Ma e be-lla? Oh bel mas-co-il
we also made a dance? Oh yes, that is, on, close by him! Is she handsome? Superb handsome!

Figaro

So co-ri-jil-mo ri-trai to in due pa-ro-la. Grasse! la, go-nin-ot-to. ca-pel lo se-ro,
Listen and in a sentence I will describe her, just sixteen, round and dimpled, dark hair and lashes,

Rosine **Figaro**

gana cin por-po-ra-na occhio che par-la, ma-on che jo-na-mo-ra E, I ho no? Ah! ma-ma-ma,
cheek as spread with roses, an eye bewitching, and a hand so charming. Her name is? Must I tell

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Figaro.

Figaro.
Rosina

co-ra? U no-ma. Ah che bei no-me! E chi-ma. E-ben? si chia-ma? Po-ve.
that, too? be-cause a... charming is 'charming! They call her... Well, say... they call her? Let me

ri-ma! E chi-ma. H o, Ro, s. i, si, Ro si, n, o ma, Ho-si-na!
think now they call her... H, o, Ro, s. i, si, Ro si, n, o ma, Ho-si-na!

Allegro.
Rosina

Dun-que io son... tu non mi in-gan-ni? Dun-que io son... la for-tu-
Can it be... dare I be-lieve thee? Can it be... I'm his e

na-a! (Quasi un le-va-jon-za - gi-ri-za-lo-za-
let-ed (More than half it was not pret-ed For)

pe-vo... pria di... te. Dun-que io son... tu non mi in-gan-ni? Ma me
guess'd it... long a... go. Can it be... dare I be-lieve thee? (More than

Le ro-ja ma go no-ta lo-sa pe vo. pris di
 half it w.h.s. sus pret-ed. For I guess it long a

it gaa lo sa pe vo pris di to. lo sa
 go ah. yes. I guess it long a go. yes. I

pe vo pris di. te j Di lun-do-ruj va go go
 guess it long a go j Fair Ro-sa-na, yes, he.

get-to sic-to voi, bel-la Ro-sa-na sie-te voi sin-le
 lieve me, More than life it self lie love there Yes be yeve me fair Ro-

vo i bel la Ro-sa-na Oh cho voi pe so-pra ti na Oh che
 si-na dear j beloved there/Oh, her ly guess quite so, guess me! Oh, her

F

vol - pe so - pra' fi - na' Ma l'a vra da far cou
sly - ness quite re proves me Yet her - mas or - I - can

me' si ma in vra da far cou me' ma l'a
show, ah yes her mas - ter I can show yes her.

Resina

vra da far cou me' Sen ti, sen - ti m'a l'a
mas - ter I can show.) Tell me, tel - me. how L'a

Figaro

do ra per par-lar do me si fa? Zit to, zit to, qui Lin-do-ro per par-lar-vi or or ca
do-ro Can be spoken without fear Rush, and listen, thy Lin-do-ro in two moments shall be

Resina

ra, zit to, zit to, qui L'a do ro per par-lar-vi or or ca ra. Por par-
here, hush and is cen, hy Lin do ro is two moments shall be here How do

lar-mi? Bra vo! bra vo! Ven-ga pur ma con pru den-za lo gla
 lightful say where x he? To be ran-geous do en-treat him, I am

mo-ro, to gie mo-ro d'im pa-sien-za! Ma che tar da? ma che la? B-eti at
 dy. ng with im-patience til. I meet him And that name may in-ter-fero Ho is

ten-do qual che se-gno, po re rin, del vo-stro affai-ro, sei due ti
 wait-ing for a to-ken. He'll des-pair If you en-jec-t him, in two lines

gho di bi-gliet to sei due ri-gho di bi-gliet-to gli man-da-toe qui ver-
 say you ex-pert him, do two ones say you ex-pert him, And di-rect ly he'll ap-

ra, gli man-da-to o qui ver-ra, gli man-da-to, gli man-da-toe qui ver-
 pear, and di-rect-ly he will ap-pear— yes, di-rectly, you di-rectly he'll ap-

Reclina *Figaro* *Reclina*

fa' che ne di te? Non var re i, Su co-rug-gio. Non an
 Well, what think you? Oh, I could not Why so frightened? And I

Figaro *Reclina* *Figaro* *a piacere going to the writing-table*

pre Sol due re, gliè Mi re go-gno-Ma d' che? ma a che? si su Pre sto, presto qua-hi-
 would not just confirm now I'm ashamed to... Why ashamed? there's no cause, no name. Come at once and write

col canto *a tempo*

Reclina (takes the letter from her pocket and gives it him).

Figaro, a piacere

gliet-to? Un bi-gliet-to? ac-co-to qua. G'a o-ra scri-tol-vo' eha
 let-ter. Write a let-ter? Oh, it is done. Why, it was writ-ten I'm a

collo guardo *si a rag.*

Reclina

be-stia! vo' che bestia! I ma-a-stro fo-cie-to-! For tu na-ti al fo-ti
 blockhead! I'm a blockhead! From her cunning? can borrow Fly a way, all thought of—

Figaro

mie I, lo on-ni-n-gio a re spi-raz Ah che in cat-to-dro co-
 row, Now at last I shall be blest Yes, from her, I'll cum o'ing

Figaro

mie I, lo on-ni-n-gio a re spi-raz Ah che in cat-to-dro co-
 row, Now at last I shall be blest Yes, from her, I'll cum o'ing

Reina

sie di tua tra — pue dol — nr Ah tu so lo a mor tu
 bar row, her pa-pil stand on fess! Ah, with joy will dawn each

de i. che mi de vi cot sa - lar che in
 mor row, For my heart is now at rest, for ray

da vi che mi de r con so - nr Ah tu so lo a mor tu
 heard all yes my heart is now at rest! Ah with joy will dawn each

figaro *soffo voce*

Don na, donna, eter ni De
 in de- ceit the sex is tho

so che m. de vi con so lar Ah tu
 mor row, For my heart is now at rest, Ah, with

i, ehi var el - va, ubi var r vachi var-risag indo-ri nari Dun-na, donna-ter-ni
 rough, None their craft, no, none their craft, no none their craft has ever express'd! In de- ceit the sex is

so - lo, a rind, tu - se - i che mi de va. con so
 joy. will dawn each - mor row, for my heart is now at.

De - i chi var ri va ch: var ri va, cu var ri va, de i
 tho - rough, none their craft, no none their craft no, none their craft has ex

lar Sen - ti, sen - ti, dis Lin - do ro -
 rest Tell me, tell me how Lin - do ro -

Qui vrr ra A mo
 Je in near in two

mar. press. de
mar. press. de
cresc.

Ven ga par na con pro - den - ta
 To be cautious, do not treat him...

men - ti, per per lar - vi qui sp ra. Zit to zit - ro, qui ver
 moments in two moments shall be here I shall see the coast is

ra For - tu no af - ter t, mi i, so esp. min ciqa re spi
 clear Fly a - way. all thought of sor - row. Now at last, I sha be

mar.

far — co min. clo a — re spi far Ah tu
 blest. — oh, now at last shall be blest Figure Ah with

Don de don-ne, e er-ni
 In de coit che sex is

so lo-a - mit tu de i - che mi do - vi con so -
 joy will dawn each mor - row, For my heart is now at

The i, chi var ri - va, chi var ri - va, chi var ri - va, in-do - vi -
 rough none their craft, no, none their craft, no, none their craft has ever ex

far Ah tu so - lo - a - mit tu de i, che mi
 rest Ah, with joy will dawn each mor - row, for my

na ra? Don-de, don-ne, e er-ni De i, chi var ri va, chi var
 pressed? Yes, in de coit che sex is tho rough, none their craft, no, none their

do vi — con so far, che mi do vi con so
 heart is now at rest yes, my heart is now at

ri va, chi var ri - va, in-do - vi chi var ri - va, chi var ri - va, in-do - vi -
 craft, no, none their craft has ever ex pressed, none their craft, no, none their craft has ever ex -

2. *lar che mi de e con so lar, si com so -*
real, ah, my heart is now at rest, ah, yes my
 1. *mar? chi var vi va, chi var ri-va-ndo - vi - nar, a ja - do vi*
prossé, none their craft, no, none their craft has e'er ex-pressé, so, none their

2. *lar, si com so lar, si com so lar!*
heart, ah yes my heart is now at rest *exit Figaro!*
 1. *mar, a ja do vi - nar, a ja do vi mar?*
craft, no, none their craft has e'er ex-pressé!

NO 10 "A un dottor della mia sorte..."
Recit and Aria.

Reine. Bartolo.
 Veloc. *U na mi con-te maglio-questo Fi-ga-ro umbravo-gio ci-net te In com-ma voi le*
Now all my doubts are ended, And to Fi-ga-ro ev-er shall be grateful. Come here, child, thine a
 Piano.

2. *buo-ne, po-let sa-pe-re da-lu mia Ro-si-an che venes-sa far co-lui que-sa mat*
ques-tion that you must answer, like a good Ro-si-na. What did the bar-bar cal-a-boot this

Bass. **Bartolo.** **Rosina.** **Bartolo.** **Rosina.**

1. Ma? Pi gu ro? Ven- to nul lo Ti par- so? Mi par- to? Che di ve- a? Oh tu per-
morning? Pi gu ro? I don't know. He was here? He was here? Then why he jock- to? Oh yes, yes

to di- er te ho ga- re, de ti gli rit- ti Fran- ca de mal- del la sua i- gna Ma- del-
I He spoke of diff- rent ur- des. of his fashions from Pa- ris, the dress of his daughter Ma- del-.

Bartolo.

1. Ma- can- ur- to? ed io accom- mi to che por- to lo ri- spo- sta ai tuo bi-
na Was that it? Did he not bring you a re- ply to a let- ter sent by the

Rosina. **Bartolo.**

gie to Qual bi- gliet- to? Che ser- ve La- ri- et- ta del Vi- nu til pre- cau- zio- ne che ti
win- dow? By the win- dow? Yes, send me your hat, and that you may do. I am Pre- cau- tion, that you

au- to- sis- man- gi- dal- la co- na. Vi fa- to non- san- A- na- u- de- vi- na. to? / ha- uol- dir- que- sto
drop! from your hand! your win- dow I see you're bustling! I guess it's better to be right! / And here come that

Rosina.

di- to co- si spor- to di- o elio- a- re? Spor- co? oh! no- ta- so- se- l'è- sta- not-
fil- ger to be black- ened with ink- stains? oh stains? quite sim- ply I had this morning

Bartolo.

la to e coll' a-chio-stro or or l'ho need: ca to la-to-to e qua-sta gl. or son
search'd it, and have heard that, that it will cure a burning Clever of that, I've sheets of paper, there were

Resina.

un que e ran so Quel m g'io e ve m Ho un m'com serva la a man-
sax here one is missing The pa-per? I took it One of those sheets of pa-per I have

Bartolo.

dar de' som-fet. la a Marce-lus ne Pen-na-si-me e a pen-na pen-cho fu tou-pe-
or approd and some sweet meat for Marcel is na Oh, ca pi-ta! and this pen too was at one used for

Resina. **Bartolo.**

ra in? Ma be-dit (oh) La pen-na! per d' se gna-re in (so. n) su fami-re Un
wri-jag? How un-luck-y! This pen, sir I used to draw a flow on my embroidery A

Resina. **Bartolo.** **Resina.**

fi-o-re? Un fio-re Un fio-re! Ah! Un schel-tai! Day feet!
flow-er? A flower, er A flow-er fle up on you! I did

Bartolo. **Resina.** **Bartolo.** **Resina.** **Bartolo.**

Zit-ta! Cre-de-le! Ha-sia cu-s S-gnor Non piu, la or-te
Si teneo! You know, ir I've heard e-nough. Oh, ser No more be a-ient

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Andante maestoso.
V. Bartola.

A un dot tor del-la mia sor-te que sie seu - se, si - gno-
To a man of my in por-tance Dare you of - fer such ex -

ri - na? Aus dot tor del-la mia sor-te que sie seu - se, si - gno-
can - es? To a man of my in por-tance Dare you of - fer such ex -

ri na Vi con-siglio, mi a ca ri na un po' meglio, in pos-tura, meglio, meglio, me-
can - es? Screen in fu - ture such a bus-ness Bet-ter, or they'll be per-re-ter, better, better, some-what

me-glio, vi con-siglio, mi a ca ri na un po' meglio in pos-tura, meglio, meglio, me-
bet-ter, screen in fu - ture such a bus-ness Bet-ter, or they'll be per-re-ter, better, better, some-what

me-glio, vi con-siglio, mi a ca ri na un po' meglio in pos-tura, meglio, meglio, me-
bet-ter, screen in fu - ture such a bus-ness Bet-ter, or they'll be per-re-ter, better, better, some-what

a. *far si, sì, vi con-si-glio, ma ca-mi-na, un po' meglio a tempo sti-*
ba per celid, screenin'is una such a bus es, so they can not be. per.


b. *far. A un fiet - tor del - la mia ser - ie que sto seu so - si giu-*
ceiv'd. lo - a man of my - im por-tance dare you of fer such - ex

c. *r - na. Vi con - si-glio, mia ca - ri - na, un po' me-glio a tempo sti-*
can - es? Scream in - fu-ture such a bus es, So - they can not be. per

d. *rar, un po' me-glio a tempo stu-rar un po' meglio, un po' meglio, un po' che-*
ceiv'd so - they can not be per-reiv'd so - they cannot, so they can. Not to per-

e. *far*
ceiv'd


 I con fel-li-ci-ta-gan-zal
 Sweet-natured sent to Mar-cel-li-ne


 Il fi-ca-ro sul cam-bu-rol Vi-see
 Put-ternudrawn for your em-bro-dered your


 ra-ve-eh-via! eh-via! Ci-vol-al-tro, fi-glia
 fin-ger! Oh fie! oh fie! Ma-dam, these pretexts are


 ni a pur po-ter-mi cor-bel-lar, al-tro, al-tro, altre, al-tro, ci-vol-al-tro, fi-glia
 nonsense, Not a word can be be-liev'd, nonsense, nonsense, utter nonsense, Ma-dam, these pretexts are


 ni a, per po-ter-mi cor-bel-lar, al-tro, o-tro, al-tro, al-tro
 nonsense, not a word can be be-liev'd, nonsense, nonsense, utter nonsense

Per-chè man-ca a quel fo-glio? Vo sa per co-le sto-m
Know this mat-ter shall be as-said Wherefore was this pa-per

bro-glio Per-chè man-ca in que-to-g-o? Bo-nor-mu-tà il le
lift ed? Wherefore was this pa-per lift-ed? No pre-tence shall

cunor fio! Fer-ma li non mi to-cò la fer-ma la non mi to-cò
vati you! Have a care how you pro-voke me, have a care how you pro-

cu del No, il giu-ma non lo spe-ra to ch'io mi la de-ssi an-
vate me No, a de-roit think not to cloak thee, Lies by ten u'da no-ry

ut ur, on, fi-glia mia non lo spe-ra le ch'io mi la de-ssi an-
trav'd. No, a de-roit think not to cloak thee, Lies by ten u'da no-ry

chide. A un fiore del la mator. te que. strac- co, a gno- ri- bal- li con- si- plic- mi- a
tried. To a man of my im- portance dare you ex- cuse? Try and see if all such a

rin- un po- co meglio im- po- sta- un po- me- glio. han- po- stu-
bases So they cannot be per- ceiv'd; so they can not be stu-
per

per- ceiv'd. un po- meglio. un po- meglio. im- po- sta- un po- stu-
so they cannot be per- ceiv'd so they cannot be per- ceiv'd

Via- ca- ri- ba- con- tra- sa- te
Come, confute now, 'twas to joke me

Non- di- po- sto a per- do- nar. Kon- par- la- te? v'è al-
Come, befriend them, and say thou'rt griev'd. How, no answer? rage will

na-te? non par-la? v-o-di-na-te? Sa ben lo quei che jo la
chokes me Stu no an-swer? rage will choke me. More and more feel ag

Allegro vivace.

far, so ben a quel he-mo-da far.
grievd, more and more I feel ag-grievd.

gno-ria un'al-tra voi-la quando Bar-to-lo-an-drà tuo-ri-agnorina, an'al 'ra
Mark, my la dy, for the fu-ture. I, Don Bar-to lo, have said it, I, perforce, will save your

voi ta quan-do Bar-to lo andrà fu-ori la con-segna a ser c-to-ri a suo mo-do far la
cred il, I Don Bar-to lo, have said it, I, perforce, will save your cred-a w "safely lock you

prà
in Si-pro-ria un'al-tra voi-la quan-do Bar-to-lo andrà
Mark, my la dy, for the fu-ture, I, Don Bar-to-lo, have

fuor signo-ri-na un a-ra vol-ta quan-do l'he o-lo an-drà fuo-ri, in con-tegna mi ser-vi-
said it, I per-forme-will save your cred-it. I. Don Bar to to, have said it, per-forme will save your

crese *dim*

in-ri a suo mo-do far sa pra Ah non ser-vo-no le
cred-it I've safe-ly lock you in Oh, you fast, we will be

24

se-vo-le, fac-ia per la ge-a mor-ta. fac-ia pa-re fac-ia pa-re, fac-ia per la ge-a
e-ven, Noth-ing now a-gain shall shake me, Noth-ing now a-gain shall shake me, noth-ing now a-gain shall

mor-ta. Cospet-ton per que-lle por-ta, vo spe-cto per que-lle
shake me! *vo a velle* When a-broad my do-ties take me when a-broad my do-ties

12/16 5/4 12/16

por-ta neu-men l'aria, en-trar po-trà, no, neu-men l'aria, en-trar po-trà.
take me, Not a fly shall en-ter in, no, Not a fly shall en-ter in!

E Ro si-na in-no-ces si na, seon-so
Try, Ro si na at your leisure, La men

in-a, di spe-ra-tion, El, penser, vo us le amerie,
ca-tion, des pe-ra-tion, New at temps at la se na tion.

fac a in per la gal ta mor, a Co-spect ion per quel a
Nothing now a group shall shake me, When a broad my du les

por la nonnen la in en re po ra E Ro si-na in no-ces
late me Not a fly shall en ter a Try, Ro si na at your

in-na, e Ro si-na in-no-ces si na, seon-so in-a di spe-ra-tion, seon-so la di spe-
leure, try, Rosina, at your leisure, a-men-ta-tion, des pe-ra-tion, a-men-ta-tion, des pe-

11

pp

12

Si-gno-rina, un'a tra volte quan-do Bar-to lo-an-drà fu-ri quan-do Bar-to lo an-drà
 Mark my la dy, for the fu-ture, I, Don Bar-to lo, have said it, I, Don Bar-to-lo, have

cresc.

13

fu-ri, quan-do Bar-to-lo an-drà fu-ri, la con-se-gua a ser vi
 said it, I, Don Bar-to-lo, have said it, I per force will save your

dim.

14

to-ri a suo ma-do far sa pra Si-gno-rina, un'a tra
 cred-it, I will safe ly lock you in Mark my la dy for he

15

voi a quan-do Bar-to lo an-drà fu-ri: signo-rina, un'a tra vo-lte quan-do Bar-to lo an-drà
 future! Don Bar-to-lo, have said it, I, Don Bar-to lo have said I, Don Bar-to lo have

cresc.

fuo-ri, la con-sig-na' a' me vi to, ci a suo do-do fir sa pra
said it I per-forme w'll save your credit, I w'll safely lock you in

Et-bu-ter-to-do b smorle, fac-cia pur a-gat ta mor-ta, fac-cia pu-re, fac-cia
Oh you flirt we will be a ven Nothing now again shall shake me, nothing now again shall

pu-re, fac-cia pur la gal-la mor-ta! Co-spet-ton! per quella
shake me, nothing now again shall shake me! When a-broad my d-dies

por-te co-spet-ton! per quel a por-ta nemmen la-ria, nemmen la-ria, nemmen la-ria, entrat po-
take me, when abroad my d-dies take me, Not a fly no, not a fly, no, not a fly shall en-ter

tra Co-spet-ton! per quella por-ta nemmen la-ria, entrat po-
my when a-broad my d-dies take me, not a fly shall en-ter in

R' Ro si-na in-lo-ean ti na
Try Ro si na, at your lei xape
sron-ro-
le. na

la la. di-spe ra-in oh non ser vo-do le amor f...
la tinades pe ra on New at-tempts at fa-se-na tion.

Meria pur la gal la merr-tal! Co-speron per quella por-ra
Nothing now aga nashil shake me! When n-broad my daries take me.

memmeria en-trar po tr' E Ro-si-na in-no-ean ti na, r. Ro-si-na in no ren
ket a flyshai en-er so Try Ro-si na, at your le merr-try Ro si na, at your

na sron-ro-la-la d' spe ra na sron-ro la a di spe ra na, la sron-ro-ra ser
le sron, la-men-tation des-pe ration, la men-tation des pe ration. I will try n-car-ce-

ra'n in su car me-ra ser-ra-la, in su car me-ra ser-ra-la fin ch'io voglio star do-
ca-tion I will try in-car ce-ra-tion, will try in-car ce-ra-tion, and this day I will be

vrà in Doo-tor de la m'a sor e non si la-xia in-
fà in a Doo-tor of in por-tance, and I'm not to...

l'a bbe-chier no, no, un Doo-tor de la m'a sor e non si
be-de cerd. no, no, l'im a Doo-tor of in por-tance, and I'm

a bbe-chier no, no, un Doo-tor de la m'a sor e non si
not to be de cerd. Try, Ro si na, at your re-tire, la mea

la fa. di-epo ra a. in su up aie ra, ser-ra to fin ch'io
ca-tion, dex pe-ra-tion, I will try in-car ce-ra-tion and this

vo-glio star do vrà. fin ch'io vo-glio star do.
day I will be-gin, Yes this day I will be

vrà, fin ch'io vo-glio star do
gin, yes, this day I will be

vrà, sì. fin ch'io vo-glio star do vrà, sì. fin ch'io vo-glio star do -
gin, this ver-y day I will be gin, this ver-y day I will be

vrà, sì. star do vrà sì. star do. vrà, sì. star do vrà!
gin, I will be gin I will be gin, I will be gin!

Recitative.

Ritorn.

Brav to in quon to vna: chiu-di por-tie fi no-stro, jo-ma no r2-da; gia di no:
 Cease not to term and bluster bar the doors on the wretched s; I do not mind you. Such per y

for-mide al a più me-moria per a-guar-dar l'uo-mo e far a spi-ra 'u-sa l'uo-mo a trar-lo da
 ty-ranny, and a woman's temper and rous'd her he feels with noth'ring and slyness to resist and they on

ex: Ber-ha ritorna
 el-la dor-la a chia-re- o il cor poe far to' F no co-n-ques-a co-me ra mi parvedis-en-
 think you have caught her, she must de-fie you thought I heard a marninging, a talking in the

for un-mar-ried ya n sa-pu-stante for vol in pu-pi-lar-ty the ra-d-ben-que-ri-
 roan who an have been here? our young la-dy, no doubt per-haps a guard-ian always finding some fault None of our

ex: knocking heard? Count fort-udo Ber-ha
 gaz-ze non la vo-glion ca-piv-ir to no a pei Ven-go-Te-
 servants ev-er an-swer the door who is that? With in here Com-ag At

ex: an co-ra du-ra quell-bac-co m'ha po-sto in an-pol-ta-ra
 like how re-ry treat-ing tis the med-cue this morning brought on this sneezing

No 11. "Eh, di casa, buona gente!",
Finale I.

Piano

The piano introduction consists of two staves. The right hand features a melody with eighth-note patterns and rests, while the left hand provides a harmonic accompaniment with chords and eighth-note figures. Dynamics include *f marcato* and *pp*.

The second system of the piano introduction continues the melodic and harmonic themes established in the first system, ending with a final chord.

Count! disguised as a cavalry soldier

chi di ca sa. bu na gen te. bu na
Eh with a there! come good people! Up a

The vocal entry for the Count begins with a treble clef and a key signature of one flat. The melody is characterized by eighth-note runs. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *f* and *pp*.

genti. eh? chi di ca sa chi di ca sa in vi ti
rouneye eh. eh, with a there eh, with a there are ye

The second system of the vocal entry continues the Count's melody and the piano accompaniment.

Bartolo

aponte! chi? Chi pro sha? che brutto facciu? u, u ty.
steeping? Eh Who may this be? An ug ly fel-low Scarecely

The vocal entry for Bartolo begins with a bass clef and a key signature of one flat. The melody is more melismatic than the Count's. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *f* and *pp*.

Cavat

Ehi di ba-sa, ma te dei ti! ma - le -
Eh, with-en there, come, confound ye! fire and

chi sa ra? chi sa ra?
who are you? who are you?

f *pp*

seeing Bartolo, feels for something in his pocket

det-ta thunder eh! Ah! Ah!
thunder Sa! Ah! A!

Co sa vuol signor sol da lo?
What, sir soldier, do you want here?

a piacere

Sì! ben to bi - ca lo. Sie te vo - i - a speli a puru - air te
right, I'm much o' blyes air Is your name, sir - just wait a moment, here.)

Qui co-stui che mai vor - ra?
(With this fellow what's to do?)

col canto

a piacere (musing)

vo i dot-tor Ba-lor do? Ah, hi, Her to! do?
have it - doctor O ho-rem? No no, O-par-to?

Che Ba-lor do? Che Ba-lor do?
What's O-ho-rem? What's O do-rem?

Che Bartolo? Che Bartolo?
What's O-par-to? What's O.

f *a tempo*

tol-do? *forte* *ff* *ch* an-da-te a, dia-re lo! *ch* an-da te al dia-so-lo Dottor
 go to all the devils, sir go to all the devils, sir Doctor

Bar-to-lo, Dot-ter Bar-to-lo, Dot-ter Bar-to-lo! *Count* Ah bra-vis-si-mo: *dim* dot-ter
 Bar-to-lo, Doc-tor Bar-to-lo, Doc-tor Bar-to-lo! Oh that's ca-pi-tal! Doc-tor

bar-ba-ro bra-vis si-mo, dot-ter bar-ba-ro Va be
 Barba-ro; that's ca-pi-tal! Doctor Barba-ro. You, it's
 You cor-ru-upt! You black-head!

nis-si-mo, *Partein* già vò po-ca già vò po- ca dif-feren-za lo già
 ca-pi-tal; why, the difference is not much, what does it matter? (Hawahail)

Count

Son si ou-del che in-que' ri-za' quante
 (Where's Ro-si na? how ge' at her? What a

per do-jo qui per do la pa zien za, lo glia p' rito, to per-per-do la pa-
 I get rid of him and of his eke er. how shall get rid of him and of his

l'ard' do ve sin' l'hu-due
 mee-ing for us two Sou're a

zien za' qu' pre-den-sa ci vor-ra, qui pre-den-sa ci vor-ra
 ciut ter' oh ye saints, now help me through oh ye saints, now help me through.

ro-¹ Vn be-
 Doctor, I mis. take no? Why, that's

Son doi to fe. si si gao re
 Vex a Doc-tor, you mus take not

Barolo

n'esi me; da su-brac-cio, qua col le ga. In die tro
 en-pi al, here, em-brace me Come, old colleague Stand off, mant

Cavat (insists on embracing him).

Qua!
There. So no spahio datter per om- o, ma nescialo al reg g-
Am not of the profess-ion? In the re-gimen la p-
p

presenting a paper?
Dall'al log-gio sul bi-gliet to, dall'al log-gio sul bi-
si cian And tis up on you 'm quarter'd, and tis up on you 'm
p

a piacere
gl'et to os sur va te vo-co-lo qua, se co lo qua se co-lo qua, co-co-lo qua
quarter'd, rend' this or der, it is quite true, it is quite true, it is quite true, it is quite true.
col canto

ah, ve mis-si-jil on ru-ges to
(Ah, how weary' his pro ba- ion
Caricato.
Cia la rab-bia, dal' al spet-to log-gia ore po-lu'e ri
p a tempo
(What with scorn and in-di-g-nation, I know scarcely what to
Al- ar

ah, la n a la ll la
Fair ent, bring my long ing view.
Al- do
Aluchio lo, se mi et mella, quat-che gran be-sis li
I'm a man of moder-a-tion, not a brow-der such as

(Gloria enters, stops short on seeing a stranger)

MAJINA

Lu sol di ra? There's sol di ra? with in my

Via in: via - ni! tuo d' - to, deh vie ni! tuo. di
Come and end this sep a ra con, oh end this sep a

ta' ah ch'io fu I scarce know ah ch'io fu I do

to re? Guardian Here is sure ly some th'ng

let - to, deh vie ni! tuo. d' let - to pien da-mor let ten - do -
ra ion. oh end his sep - a ra tion, For thy fa - vor let me

qua che gran be-sis - li - ta, si, qual che gran be-sis li
know scarce ly what I do, ah, I know scarce ly what

qua? che fa run some-thing
new? Yes, 'tis let de

cin sur, Yes, let de

ta, ah ch'io fu semi ci met in, qua che gran be-sis - li -
do, I know scarce ly I know scarce ly I know scarce ly what I

qua? co sa mai fa rau do
 new here s safe ly some thing
 gha pen da mor fat an de
 she for by fa vor iet me
 ta gun the gran bu shi
 do know scarce by what I

qua? co sa mai fa rau do
 new here ak safe ly some thing
 gha pen da mor fat ten de
 she for by fa vor ter me
 ta ah ch'io fo, ah ch'io fo qualche gran be-stia
 do know scarce what I do, what I do, I know scarcely what I

(Rosina comes forward on infant)
 gha pen da mor fat ten de
 she for by fa vor ter me
 ta ah ch'io fo, ah ch'io fo qualche gran be-stia
 do know scarce what I do, what I do, I know scarcely what I

(Rosina comes forward on infant)
 gha pen da mor fat ten de
 she for by fa vor ter me
 ta ah ch'io fo, ah ch'io fo qualche gran be-stia
 do know scarce what I do, what I do, I know scarcely what I

c: ma (Oh ciel'he ven co' ah giu-di-zio, ah giu-di-zio, per ple-
 ceivas me (What'er rors sense me' Oh be prudent, or some mischief w' ra-
 Count, softly to Rina.)
 Son Lindo ro.
 Tei Lindo - ro.

(Rina)
 Partita (seeing Rina.)
 Si-gno-ri-a, che er' co' lo? (Ye sto, presto, anda to
 Who lo pry where has told thee? This is no th' place for

Va do, va do, non gel' m' in
 Why for ev' er must you scold me?
 Vi a!
 you
 Pre-sto, pre-sto, pre-sto,
 Hast en, hast en to your

Count.
 Eh, fa -
 Eh, good
 per-to, pre-sto, pre-sto va di qua
 cham ber or 'will be the worse for you.

ca-za ven go apen-à b In ra-
 dam-sei, l'i go w ch you. To my

Do ve, do ve, si gnorn! o?
 Fel low, have you los your sen sen?

ser ma. oh que sta è bel la!
 quarters, I must be off now

la ca ser ma? la ca ser ma? ba-ga
 To your quarters? To your quarters? This is

(Sings) Coast to Bertolo, making his way toward the inner rooms

Ca-za Oh le lo- Dun- que va- do- (holding him
 Dearest... Oh do noi- Wait, I'm coming. back)

sei la' too much Stand off, here's treason! Oh non. si
 Oh not so

Po- me come?
 No sense, nonsense,

ga-to, qui d'è la log-gia non pub star. Ah non v'e
 find, here no quar- ters you can find, here no quarters you can find. No use dis

cresc

3m

C. *(angrily)*
co ma? co ma?
Dense-ah, dense-ah
ou-ve an or der?

R.
re - pli-ca, Ho il bresel-to d'è sen zio me. Mio pa -
put ing, sir. I've an or der of ex-emp-tion. of ex -

R.
Irons, un momento, un momento, un momento, un mo-men-to, un momen-to, un mo-
emptions. Wait a min ute, wait a min-ute, wait a min-ute, wait a min-ute, wait a min-ute, wait a

P.
dim

P. *(opens a writing-tablet.)*
men-to. un mo-men-to, il mo-stre-ro
min-ute. For I have it close by here.

C. *Quant.* *(to Rosina)*
Ah se qui re-sar non pos-so. Dear pri-
This is really too pro-vo-king. Dear est,

Rosina
C. *(Ch' me? el guardal)* *(Bastide - looking amongst the papers)*
Ah me! he's look ing? Ah tra-va-glia-voe non
take it. n is place I can not

B.
he-le.)

Pruden-za.
(Be care ful.)

poi so,
find it.

Ma, si, si, lo tro-ve
But I know it must be

(Cen-to smanie to sen-to addos - so, ah, più reg-ge-re non so.)
(Oh, I'm get-ting quite dis-tract-ed, he will part us yet, I fear.)

qui
here.)

(Cen-to smanie to sen-to ad-
(Oh, I'm get-ting quite dis-

Cen-to smanie to sen-to addos - so, ah, più reg-ge-re non
Oh I'm get-ting quite dis-tract-ed, he will part us yet, I

don-so, ah, più reg-ge-re non so, cen-to smanie to sen-to addos - so, ah, più reg-ge-re non
tract-ed, he will part us yet, I fear. Oh, I'm get-ting quite dis-tract-ed, he will part us yet, I

lento

so,
fear,

ah, più reg-ge-re non so,
he will part us yet, I fear.

passato

Ma-ia! (Cen-to pre-sen-za! Do-ctor
a pre-sen-za! Do-ctor Bartolo, etc., con li-ber-
to.)

so, ah, più reg-ge-re non so,
fear, he will part us yet, I fear.

non so) Ah ee co-qua
I fear) There-fore at last.

By these pre-sen-ty be it
known - Do-ctor Bartolo,
and so for-ward, un-der-stand

126 Count (tossing the document up in the air)

Ph an de al da ro - to non ol sta te piu a - ver
 Sir, I'll not be both er's so for much wait ing I've no

Tutti

car mind Ziti - to là, dottor So -
 Think you so, my Deo tor

Co - sa fa, signor mio ca ro co sa fa, signor mio ca - ro
 No, you'd rather play be Cupid, you would rather play be Cupid.

ma - ro: il mio alloggio qui fissa - to, in al - loggio - to star R - star si
 Stupid! An with you I've fix'd my quarters, I'll not move as you shall find Be ly up

Yuol re star?
 You'll stay here?

ca - ro
 on me

Oh, son sta - to. in o pa dro ne pre sto, fior, you be on be -
 Sir, my pa - tience holds no long er, I must use some meth. od.

The musical score is for a piece titled "The House on Top of the Hill" by J. S. Ziegl. It is in 2/4 time and consists of 16 measures. The melody is written for a vocal part (Soprano) and a piano accompaniment. The lyrics are in Italian and English. The Italian lyrics are: "sio. m' lo fa rà. d' qua stoje an' presto tuo r presto tuo ri. presto tuo ri. presto". The English lyrics are: "stronger. Soon my stick the house shall clear. Quit the house, sic, quit the house. sic, quit the house, sic, quit the". The score includes a key signature of one flat (B-flat) and a tempo marking of "Allegro".

Count seriously!

Non-que
That's a

fuo ri, pro- sto fuo ri, quan- toon la- sto ne lo fa- rà di qua- sto- glori-
house, s' r' qu- the house. sir. or my stick, sir. or my stick the way shall clear

challenge, let you and I fight? Ben! Good! Bella-Gia is to fight me well in

dar Bel - la so - na il a ma bat - ta - rin, la vo - glio qui bio
 cind Sord a side chen, we'll have a bat le Here our fore es - tanc com

p

(Sprechend Barolo in a friendly way)

C. *alleg. brio.* O ser fa lei questo è il tuo sì sì sì
 You-der, mark you, are the rosenchen. If you

2nd

(Thrusting a horn

aside to Roxana

in - so vol sa - re - fe At - ten sio - neg - li - a - mi - ri (Giu - fax - so
pass be - yond, I'll shoot you. Now at - ten - tion, my comrades! Throw down your

(Drawing her the letter. He drops the letter. Roxana picks her handkerchief and upon it a *proscrizione*

la oh e gli a mi ci stan di qua, at - ten - tion! Chased?
kerchief.) Now at ten - tion, to your guns, shoulder arms What is it?

Ferma, ferma
Treason, treason!

(reaching to catch sight of the letter, which he picks up)

Ah si. se forse un'altra - ret - ti chi un bi -
Ah, receiving him Yes no doubt it's a pro - scrip - tion! No, tis a

Vo'ra de - re!
Let me see it

pp

(singing the letter and handing
it to Roxana)

Rox - na

glieto, e mio do ve re mi do ve - te per - do nar sta zio.
let let, To this young a dy, sir, I see it is ad - dress'd. Thank you,

Conc.
 Will you
 Would you

And
 Thank you, Karlo

Gracie an-cor-to: qua-quà fo-glio qua quel foglio, im-per-tu-nen-te! im-per-tu-nen-te! im-per-tu-nen-te!
 For-ward hussy you dis-grace me! O ve he re, ter here! O ve he re, ter here!

Al-lan-to
 Shou der arms in!

mi-ti! A chi di co? a chi d' co? a chi d' co? presto qua!
 tell you Do you hear me? do you hear me? By wha? tired are you possessed?

Re-zan-to
 Ma quel fo-glio he chle-dra per na-zar do me ca
 Si tu drop by ma ad ven-ture. Does the wash-ing ast a

Al-lan-to
 Ah!

Al-lan-to
 Ah! fuschet ta, ah! fu
 Art fu hus sy, art fu

Al-lan-to
 For tis that ex-cites your sen-sue
 Bartolo (hearing the paper out of her hand)

enter on one side Basilio holding a paper on the other side enter Bertha

arie a' Pre sto pre sto, pre sto pre sto, pre sto, pre sto pre sto qui Ah che
 has sy' Give i give it give i give it, give it give it give it here? What?

Bertha
 il bar-bie-ro... quin ta gen-te!
 The bar-ber, peo-ple with him
 ve do! ho pre-so-ab-ba gior e in li sin? son di a-tuo do?
 murdered! un-dere, i've wrong'd her! 'Tis the washing. Oh con-fu-sion!

Basilio.
 Ben vo, ben vo, man na
 All in crea-ta but con-
 Bertha.
 Non ra in sco-sa da
 Woulu this more were a de-
 Court.
 Hra vo-bra vo, man na a-tuo do
 All in-crea-ta his con-fu-sion

Basilio.
 Ah son proprio un matema-tico-co, ah son proprio un matema-tico.
 Most un for tu-nate al in-si-ni-ph, un for tu-nate a -
 Basilio.
 Sol, sol sol.
 Sol, sol sol.

luo-co, che nel suo re-ua tra soe
 fu-sion Well he played in so the.
 suo-ro! Qual che, in bre glie qu' el
 le-ron My poor head no more can
 che nel suo ce-gna-ra-toe già
 Well he played in to the unare
 luo-ro ah, son proprio un mamma leu-co! oh che gran ba-stia I -
 le-ron, Oh un for - tu-nate al - lu-sion I have gone too far I
 sol, sol, sol, sol,
 già bra vo brn vo, I mam-ma iuc do. ma bra - vo! mam-ma
 snare, All in - creas es his con fu sion, in creas - es his con -
 sta, qm ci sta qu' el
 bra, My poor head, my poor
 bra - vo - bra vo! mam-ma - lue re. ma bra vo, I mam-ma
 All in - creas es his con - fu - sion. n creas es his con
 ta oh che gran, oh che gran.
 fear I have gone. gone too far
 do, do, re, re,
 do, do, re, re,

He-co, ma bra veli muma-bu co, che no sa co-gra-ta-ga, en
 fu-sion in - creases his com fu-sion, Will be played in - to the snare, in

sta, head, qua-chimbre - gla qui el sin
 my poor head no more can hear,

He-co, ma bra-vel muma-bu co, che no sa co-gra-ta-ga, en
 fu-sion in - creases his com fu-sion, Will be played in - to the snare, in

oh che gran be-sia i in che gran che gran be-sia i in oh che gran be-sia i in
 I have gone too far I fear, yes, I have gone too far I fear, I have gone too far,

m la re, sol mi, a fa, si sol, do Na-tu-ral
 mi la re, sol mi, a fa, si, sol, do For a

fra me zio, che... nel
 to he snore and be

et zio, qua-chim-
 na, no. my poor

tra to the gla snore che nel
 to the snore well be

ti he so a ti ta dir gran, che gran be-sia i a che
 fear too far I fear you, I have gone too far, I fear yes.

bre gale que xio qua ma elegim
 storm we must pre with, for a

R. *che co'm tra to p. già*
 played in - to the same *che nel*
 well he

Lr. *bro - glia qui ci sta,*
 head no more can bear, *qual-chi m.*
 my poor

C. *sic co'm tra to p. già*
 played in - to the same. *che nel*
 well he

G. *gran be sta li ta, che gran che gran be sta li ta, che*
 I have gone too far yes, I have gone too far, fear, ten

B. *bro - glia que - sto qua,*
 storm we must pre - pare, *ma ch'è in*
 for a

K. *sic co'm tra to p. già en tra to p.*
 played in to the same in to the

B. *bro glia qui ci sta si, qui ci*
 head no more can bear no more can

K. *sic co'm tra to p. già en tra to p.*
 played in to the same in to the

K. *gran be sta li ta, be sta li*
 I have gone too far fear gone too

B. *bro glia que sta qua è que sto*
 storm we must pre - pare we must pre -

In Dura

gives on in to the g'at Be co
space, in to the That the

sta, si, qui el sto
beat, no more can bear?

glia, on sta to o glia
share n to the share?

ta, be sta li
far, I've grown too far

qua, e que sto qual
must we most just pure?

qual sempre chi sto-ria, sempre oppressa, sempre oppressa, mial-hai
way You all again trouble With mis-erious, in sus-pi-tions and un-

ta li ah che vi-za d' spe-ri to mial-hai so più sop-por
founded, Ar - ra actions quite ungrounded in this to I can-not

Canst thou bring Bartolo, and holding him by the arm
he is approaching her
Partito. Tienqua co sa l'ho far to?
Let me be tis su that vex her

Ah No, ai no po, ve ri na? Ah far mai te olean-te al
Oh my poor girl and No se-na? And tis you, sir that per

dim. cresc.

Ensemble, Choking back the Count

Baritone
Via fer ma te vi, si gno-re.
Oh have done, or they'll com-pel you.

Baritone
Via fer ma te vi, si gno-re.
Sir, have done, or we'll com-pel you.

Count (draws his sword)
Ah oè na-gliat-ra-ti te-re, so ti vo-glio sa-lu-
Où, you sound of it, I tell you! Well, come on then, if you

Int-to! plex-ter
Via fer ma te vi, si gno-re.
Sir, have done, or we'll com-pel you.

Baritone
Via fer ma te vi, si gno-re.
Sir have done, or we'll com-pel you.

orchestra

K.
Gen-te, in-to me che
Neigh-bors, help here, say no

B.c.
Gen-te, in-to me che
Neigh-bors, help here, say no

ser, so ti vo-glio sa-lu-are!
dare, well, come on then, if you dare!

II.
Gen-te, in-to me che
Neigh-bors, help here from this

III.
Gen-te, in-to me che
Neigh-bors, help here from this

orchestra
rit. a poco a poco

Soprano
 la te vi. Gen-te-siù to per pie ta
 more to him Oh, for pi-ty sake be-ware!

Alto
 la te vi. Gen-te-siù to per pie ta
 more to him Oh, for pi-ty sake be-ware!

Contralto
 sola to-mi, la-vein te ni. Figure Gen-te-siù with his hands under his arms)
 fright en him I'll fright en him

Tenor
 A! to
 What is this

Soprano
 re le-mi Gen-te-siù to per pie ta!
 vi o-ten-re, Help me out of this af-fair!

Alto
 re le-mi Gen-te-siù to per pie ta!
 vi o-ten-re, Help me out of this af-fair!

Piano
 (Piano accompaniment for the vocalists)

Allegro
 lù noise? Che co-sa ac-cad-de,
 Good friends and pa-trons,

Piano
 (Piano accompaniment for the instrumental section)

Soprano
 Sì guò ri mie i? What is the mat-ter?

Piano
 (Piano accompaniment for the instrumental section)

Soprano
 Che chiasse è que-sto? a ter ni Do i?
 Are ye all criss? Why is this clat-ter?

Piano
 (Piano accompaniment for the instrumental section)

T
 Oia su' la stra da a que sto stre-pi to so ra du in fa
 From the piazza I heard you quarrelling Out-side the window

A
 mez za cir cò grà su la stra da a que sto stre-pi to
 there stands a crowd far down the piazza I heard you quarrelling

F
 so ra du in fa mez za cir cò *aside to the Count*
 out side the window there stands a crowd Pray, sir, be pre-den

F
 per on fa Que st'è un bir ban to! Que st'è un bir ban to!
 talk not so loud There stands a cut-throat! There stands a second-rate!

Barolo pointing to the Count, Count (pointing to Barolo)

C
 Ah ma le del to
 double fire'd his head
Barolo
 figure raising his hands, as if he were threatening the Count

U
 Ab di agra sin to Si gnor sin da to, por-ti ri
 my-wor thy cut-throat! My wor thy sol-dier, you must be

a-poi to, si gnor sol di to per ti ri a-poi to o que sto fu sto cor po del
 etc. 1. Or you'll be pack'd off un - to the dev il! Re-hold the ba sin by al this

dia vo lo' or lu cre an za lejn so gno ra' Si gnor giu di sto, per ca ri
 barba no, be re such strong ling uage is not al low'd. Sir I en treat you speak not so

Count to Bartolo!
 the load. Brut to sci me! for
 Up ly old monkey!

Rosina
 Zit to dot to re
 Si-enee, good doc tor
 Barba
 Zit to dot to re
 Si-enee, good doc tor.
 Figaro
 Zit to dot to re.
 Si-enee, good doc tor.
 Bartolo.
 Bartolo.
 Bartolo
 Zit to dot to re.
 Si-enee, good doc tor.
 Va gliu gr. da re.
 This he shall pay me

K For me, si gno re. Fa te si
Oh, don't pro voke him Peace, if with

Bertha. Count. Bertha.
For me, si gno re. Ve gli an na zo - ro. Fi te si -
Oh, don't pro voke him Wretch, I will slay thee Peace, if with

Figaro.
For me, si gno re Fi te si -
Sir, don't pro voke him Peace, if with

Basilio.
For me, si gno re Fi te si -
Sir don't pro voke him Peace, if with

8^a 8^a

K en-2 a per va ri ta. rea-son you be en doubt

Bertha. en-2 a per va ri ta. rea-son you be en doubt

C Count
No ra-glio, ur e der lo, non ve po
No I will strug gle him, that I love

F en-2 a per va ri ta. rea-son you be en doubt

Bertha. en-2 a per va ri ta. rea-son you be en doubt

Fa te si - len zio per ca - ri - tà, per ca - ri
 Oh pray have mer - cy, see how he's cowed, see how he's
 Fa te si - len zio per ca - ri - tà, per ca - ri
 Oh pray have mer - cy, see how he's cowed, see how he's
 ta' von il
 Fa te si - len zio, per ca - ri - tà, per ca - ri
 Oh pray have mer - cy, see how he's cowed, see how he's
 Fa te si - len zio, per ca - ri - tà, per ca - ri
 Oh pray have mer - cy, see how he's cowed, see how he's

a great knocking is heard at the street-door.

ta. Zit ti, che bus sa so. Che mai sa - ra?
 cowed. Si - lenze, what sounds are these? Who knocks so loud?
 ta. Zit ti, che bus sa so. Che mai sa - ra?
 cowed. Si - lenze, what sounds are these? Who knocks so loud?
 ta. Zit ti, che bus sa so. Che mai sa - ra?
 cowed. Si - lenze, what sounds are these? Who knocks so loud?
 ta. Zit ti, che bus sa so. Che mai sa - ra?
 cowed. Si - lenze, what sounds are these? Who knocks so loud?
 ta. Zit ti, che bus sa so. Che mai sa - ra?
 cowed. Si - lenze, what sounds are these? Who knocks so loud?
 ta. Zit ti, che bus sa so. Che mai sa - ra?
 cowed. Si - lenze, what sounds are these? Who knocks so loud?
 ta. Zit ti, che bus sa so. Che mai sa - ra?
 cowed. Si - lenze, what sounds are these? Who knocks so loud?

Officer of the Guard. (within Chorus)

TENOR.

BASS.

La for - ze, la for -
We charge ye to o

O la! la for ra an for
Ho - la We charge ye to

za! a pri te qui a pr te qua
pen let n the guard let in the guard

za! a pri te qua a pri te qua
pen let in the guard, let in the guard!

Reyna.

La for - ze! oh dia vo lo!

Barba.

The guard here! what shall we do?

La for - ze! oh dia vo lo!

The guard here! what shall we do?

Count.

La for - ze! oh dia vo lo!

The guard here! what shall we do?

Figaro.

La for ze! oh dia vo lo! La ve te fu

The guard here! what shall we do? You have on done

Barolo.

La for - ze! oh dia vo lo!

The guard here! what shall we do?

to Barolo)

Nem to pa

You thy chas

Barolo.

La for ze! oh dia vo lo! La ve te fu

The guard here! what shall we do? You have on done

A. u ra. ven ga pur qua
 how - then - ought ran re - tard
 T. tu tu ve to fut tad
 us! you have un done us.
 B. u - ra. ven ga pur qua Que - st'ay ven - tu
 five - went - ought ran re - tard. How find ex - cuse
 T. tu ta ve to fut a! Que - st'ay ven - tu
 us! you have un done. us! How find ex - cuse
 C. *Andante*
Andante

A. *Marina.*
 Quest'ay ven tu ra, quest'ay ven tu ra quest'ay ven tu ra quest'ay ven
 How find ex - cuse how find ex - cuse es. how find ex - cuse es, how find ex -
 B. *Marina.*
 Quest'ay ven tu ra quest'ay ven.
 How find ex - cuse - es, how find ex
 T. *Marina.*
 Quest'ay ven tu ra quest'ay ven.
 How find ex - cuse - es, how find ex
 C. *Marina.*
 Quest'ay ven tu ra quest'ay ven.
 How find ex - cuse - es, how find ex
 D. *Marina.*
 Quest'ay ven tu ra quest'ay ven.
 How find ex - cuse - es, how find ex
 E. *Marina.*
 Quest'ay ven tu ra quest'ay ven.
 How find ex - cuse - es, how find ex
 F. *Marina.*
 Quest'ay ven tu ra quest'ay ven.
 How find ex - cuse - es, how find ex
 G. *Marina.*
 Quest'ay ven tu ra quest'ay ven.
 How find ex - cuse - es, how find ex
 H. *Marina.*
 Quest'ay ven tu ra quest'ay ven.
 How find ex - cuse - es, how find ex
 I. *Marina.*
 Quest'ay ven tu ra quest'ay ven.
 How find ex - cuse - es, how find ex
 J. *Marina.*
 Quest'ay ven tu ra quest'ay ven.
 How find ex - cuse - es, how find ex
 K. *Marina.*
 Quest'ay ven tu ra quest'ay ven.
 How find ex - cuse - es, how find ex
 L. *Marina.*
 Quest'ay ven tu ra quest'ay ven.
 How find ex - cuse - es, how find ex
 M. *Marina.*
 Quest'ay ven tu ra quest'ay ven.
 How find ex - cuse - es, how find ex
 N. *Marina.*
 Quest'ay ven tu ra quest'ay ven.
 How find ex - cuse - es, how find ex
 O. *Marina.*
 Quest'ay ven tu ra quest'ay ven.
 How find ex - cuse - es, how find ex
 P. *Marina.*
 Quest'ay ven tu ra quest'ay ven.
 How find ex - cuse - es, how find ex
 Q. *Marina.*
 Quest'ay ven tu ra quest'ay ven.
 How find ex - cuse - es, how find ex
 R. *Marina.*
 Quest'ay ven tu ra quest'ay ven.
 How find ex - cuse - es, how find ex
 S. *Marina.*
 Quest'ay ven tu ra quest'ay ven.
 How find ex - cuse - es, how find ex
 T. *Marina.*
 Quest'ay ven tu ra quest'ay ven.
 How find ex - cuse - es, how find ex
 U. *Marina.*
 Quest'ay ven tu ra quest'ay ven.
 How find ex - cuse - es, how find ex
 V. *Marina.*
 Quest'ay ven tu ra quest'ay ven.
 How find ex - cuse - es, how find ex
 W. *Marina.*
 Quest'ay ven tu ra quest'ay ven.
 How find ex - cuse - es, how find ex
 X. *Marina.*
 Quest'ay ven tu ra quest'ay ven.
 How find ex - cuse - es, how find ex
 Y. *Marina.*
 Quest'ay ven tu ra quest'ay ven.
 How find ex - cuse - es, how find ex
 Z. *Marina.*
 Quest'ay ven tu ra quest'ay ven.
 How find ex - cuse - es, how find ex

R tu - ra, quest' av - ven - tu - ra, quest' av - ven - tu - ra
 es - how find ex - cus - es - how find ex - cus - es
 M tu - ra, quest' av - ven - tu - ra, quest' av - ven - tu - ra
 es - how find ex - cus - es - how find ex - cus - es
 C Count. Quest' av - ven - tu - ra, quest' av - ven - tu - ra
 How find ex - cus - es - how find ex - cus - es
 F Quest' av - ven - tu - ra, quest' av - ven - tu - ra
 How find ex - cus - es - how find ex - cus - es
 A Ah! co - me di - vi vo
 These guards to me tis
 P Ah! co - me di - vi vo
 These guards to me tis
 K Ah! co - me di - vi vo
 These guards to me tis
 B Ah! co - me di - vi vo
 These guards to me tis
 C Ah! co - me di - vi vo
 These guards to me tis
 I Ah! co - me di - vi vo
 These guards to me tis
 N Jo. Ah! co - me di - vi vo
 fy. these guards to me tis
 S Jo. Ah! co - me di - vi vo
 fy. these guards to me tis

Baritone. Vivace

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Que-sa ue-sa di sol-da-to, mie si gnor, mio mal-tras-
Sir, this ruffian of a sol-dier, He has threatend and ill

giu, la ca-gio ne pre sto qua:
Oerit, who's concern'd in this af-fair?

V. rade

Figaro.

In qua veni, mio si
Sir, 'twas chance that led me

ta to el signor si si-gnor si si-gnor, in mal-tras-to, que-sa be-sin di sol-
used me, he has yes he has, he has threatend and used me, Sir, this ruffian of a

qui re, que-sa ch'assad ac-que-tar, si si-gnor, si si-gnor, que-sa ch'assad ac-que-
hith-er, this com-mo-tion to el ay, Yes it was yes was, this com-mo-tion to a

da to, mio si gnor, mia mal-tras-to, si si-gnor, si si-gnor, si si-gnor, mia mal-tras-
sol-dier, he has threatend and ill used me, yes he has, yes he has, he has threatend and ill

fur, lo qua veni mio si gnor, que-sa ch'assad ac-que-tar si si-gnor, si si-
ay, Sir, 'twas chance that led me hith-er this com-mo-tion to el ay, Yes it was yes it

ta to, mio si gnor, mia mal-tras-to, si si-gnor, si si-gnor, si si-gnor, mia mal-tras-
used me, he has, yes he has, yes he has, he has threatend and ill

Figaro.

Figaro, per no di re mio re-put-a sem-per dammazzu re, si si-gnor, si si-
Sir, this sol-dier is the dev-il I de-nounce him to Seville Yes I will yes I

Count.

n a, lag gie quel hris. so-ne nod mi vol luq-djo-ct
 On this blackhead I am quarter'd And he will not let me

gnor-que-sio chus-sed ac. que-tar si si gnor si s
 was, this com-mo. Go to a - lay, yes it was, yes it

si si gnor, mia ma-ta-ri an-ro
 he has threatend and ill-used me.

gnor par la sem-pre d'ama-zar, fa-un la far no di ro-mo re, par la sem-pre d'ama-zar
 will, he shall dear-ly rue this day, I'll denounce him to all Seville, he shall dear-ly rue this

Reing.

Per di na te po ve
 Sir, with wine he will t.

Barba

Fa-un an-fer no di ro-
 If thou dar'st bid him a -

tar, si si gnor si si gnor, non mi vol le qui so- cel tar, si si gnor si si -
 stay, no, he won't no, he won't, no, he will not let me stay, no, he won't no, he

gnor. que-sio chus-sed ac. que-tar.
 was. this com-mo lion to a ay.

tar, si si gnor si si gnor, par la sem-pre d'ama-zar, si si gnor, si si
 day yes, he shall, yes, he shall, he shall dear-ly rue this day, yes, he shall, yes, he

R. vi no, tat tat fer to fu del vi no, tat tat fer to fu del
 tat ed. They have much ex - ag - er - rat ed what they re mind ex - ag - er
 mo - re, fa un in fer no di ro mo re par la sem pre diau miz
 bat ud. if this din had but a bat - ed, I a some thing would ha v
 gnor, non mi vol - le qui no - cel ar stays si si
 won't no, be wil. not let me no, be
 que - sta chas said se - que tur in que ven al mio si
 this com me - tion to a day' Sir this chance but led me
 gnor, par - la sem pre dam - maz - sar, fau in - fer no di ro
 shall, be shall dur - ly rue the day' Sir this sol dier is the
 que - sta be - sta di sol
 Sir this raf fian of a

R. vi no, tat tat fer to fu del vi no, tat tat fer to fu del
 tat ed, no, they've much ex ag - er rat ed, no, with what he was e
 za no, par la sem pre diau miz in ro par la sem pre diau miz
 stat ed. I a some thing would have stat ed I a some thing would have
 gnor, non mi vol - le qui no - cel ar stays si si
 won't no, be wil. not let me no, be no, be
 gno re, in qua ven - ta, mio si gno re, que sta chas so, que sta
 hid - er, it was chance that led me hid - er, this com me tion, this rom -
 da o, que sta be sta di sol da o, mio al gnor, ma mal rat
 sol dur be his throat and di used me yes, this raf fian of a
 mo re, fau in - fer no di ro mo re, fau in - fer no di ro
 dev - il, dr. the sol dier is the dev - il, I'll de - nounce him to all

vi no tut-to ef. fer to fu del vi no, per do ma co po ve zi no per do
 lat ed, they have much ex ag - ge rat ed it was that, sir, nothing more, sir. it was

za re, par la sem-pre dam-maz za-re, le-ut in - fer no di re non re, in in
 stat-ed, I a some-thing would have stat-ed, if this dam had but a - but ed if has

gnor si si-gnor in al log gio quel brio co ne le a -
 want no, he woul on this black-head I am quar-ter on his

chias so que sto chias-so ad ar que-tar. io qui ven n' mio si - gno re. io qui
 mo-tion, this com-mo-tion to al say, sir. this chance that led me hith er, yes, to us

la to, mio si gno-re, mi ha mai-trat - a - to, al si-gnor, al si gnoy, al si
 sol-dier he has threat-ed and ill-used me, yes, he has yes he has. yes, he

mo re fa un in fer. no di ro mo re par-la sem pre dammaz-za-re, per-la
 Se-ville, I'll de-nounce him to all Se-ville, he shal dear ly rue this day, yes, he sha

to cresc

na co po ve ti no tut to ef. fer to fu del vi no, tut to ef. fer to fu del
 chut. sir noth-ing more, sir, they have much ex ag - ge rat ed, they have much ex - ag - ge

zer no di ro mo re, par la sem pre dam-maz za-re, par la sem-pre dam-maz
 din had but a but ed. a some-thing would have stat-ed, a something would have

log gio quel brio-co ar non mi vol le non mi vol le, non in vo-le qui co cet
 black-head am quar-terd, and he u ll not no, be u ll not, no, he wil not let me

ven al, mio si gno re, que-sto chias so, que sto chias-so, que sto chias-so, ad no que-
 chance that led me hith-er, this com-mo-tion, this com-mo-tion, this com-mo-tion to a-

gnor, al si gnoy, al si gnoy, al si gnoy, al si gnoy, ad si - gnoy, al si
 has, yes, he has, yes, he has, yes, he has, yes, he has, yes, he

sem-pre dam-maz-za-re, par-la sem pre dam-maz-za-re, par la sem-pre dam-maz
 dear-ly rue this day, yes, he shall dear-ly rue this day, yes, he shall dear-ly rue this

R.
ten. *si* *si* *gnor*, *si* *si* *gnor* *si* *si* *gnor*, *si* *si* *gnor*, *si* *si* *gnor*!
 rat-ed, yes, they have, yes, they have, yes, they have, yes, they have!

ten.
sa *re*, *si* *si* *gnor*, *si* *si* *gnor* *si* *si* *gnor*, *si* *si* *gnor*, *si* *si* *gnor*!
 start-ed, yes, I could yes, I could yes, I could yes, I could!

ten.
zar, *si* *si* *gnor*, *si* *si* *gnor* *si* *si* *gnor* *si* *si* *gnor*, *si* *si* *gnor*!
 stay, no, he won't, no, he won't no, he won't no, he won't!

ten.
far, *si* *si* *gnor* *si* *si* *gnor*, *si* *si* *gnor* *si* *si* *gnor* *si* *si* *gnor*!
 lay, yes, it was, yes, it was, yes, it was, yes, it was!

ten.
gnor, *si* *si* *gnor* *si* *si* *gnor* *si* *si* *gnor* *si* *si* *gnor* *si* *si* *gnor*!
 has you he has yes, he has yes, he has yes, he has!

ten.
zar, *si* *si* *gnor*, *si* *si* *gnor*, *si* *si* *gnor*, *si* *si* *gnor*, *si* *si* *gnor*!
 day, yes, he shall, yes, he shall, yes, he shall, yes, he shall!

Officer a piacere

Ho-m - te - do, ho-jin -
 No more now, no

Piano

(to the Count) *(the soldiers advance to surround the Count)*

ten.
to *me!* *Da* *ha* *tuom*, *sa* *ta* *ar* *re* *sto* *kuo* *re* *pre* *sto*, *va* *di*
 more now! My good sir, I here ar - rest you. To the guardhouse quick a -

Piano

Count.

ten.
qua *ta* *ar* *re* *sto?* *ta* *ar* *re* *sto?* *i* *o?* *fur* *mi* *o*
 way I ar rested? I ar rested? pray, sir, step this

Piano

No 115 "Fredda ed immobile,

Sextet from Finale I.

(He motions the Guard back, takes the Officer aside and shows him a paper. The Officer is astonished, orders the Guard to retire to the back, where he places himself at their head. All stand in amazement.)

Andante

Fredda ed im-mo-bi-le co-ndi-ma-ai-to. I-a-to non
 All this he will ders me speech less and pe-tri-fied I scarce can

re-spi-ra-re- spi-rar, I-a-to non
 breathe all, or speak a word, I scarce can

Fredda ed im-mo-bi-le co-ndi-ma-ai-to. I-a-to non
 This quite be

re-spi-ra-re- spi-rar, I-a-to non
 breathe all, or speak a word, I scarce can

Fredda ed im-mo-bi-le co-ndi-ma-ai-to. I-a-to non
 This quite be

re sta mi da re - spi - rar, fia-to non re - sta mi,
 breathe at all, or speak a word, I scarce can breathe at all,

re - sta - gli da re - spi - rar, fia-to non re sta - gli
 breathe at all, or speak a word, they scarce can breathe at all

Barlola.
 Pre-ti-ged am mo to to
 Am they be-wil dered,

da re spi rar fia to non re sta mi da re - spi -
 or speak a word, I scarce can breathe at all, or speak a

da - re - spi - rar fia to non re - sta - gli da re - spi -
 or speak a word they scarce can breathe at all, or speak a

co - me u na sta-tu a, fia to non re sta mi da re spi
 Speechless and pre-ti-ged I scarce can breathe at all, or speak a

R. far word,
 far, word
 Figure
 Guardo non Bartolo, guardo non Bartolo, sem-bra u na sta-tu - a sem-bra u na
 Poor Doctor Bartolo, poor Doctor Bartolo, he is quite po-ter, he is quite
 II. far word
 Brazil.
 Fred da, od lin-tho bi le, fla o non
 'Tis too be-a dring. I'm speech ess. I
 III. far word
 I a to non re sta mi da re spo-rar, fia to non
 I scarce can breathe at a' or speak a word I scarce can
 Bertha.
 da re spi rar, fia to non
 I scarce can breathe I scarce can
 sta-to a, fia to non re - sta gli da re spi rar, fia to non
 pe-tri-fied they scarce can breathe at all, or speak a word. they scarce can
 sta-to al Ah ah, dal ri de - re no per cre-par
 pe-tri-fied! Ha ha, his own struck men in too ab-surd
 IV. far word
 Fred speech
 da, fia to non
 less. I scarce can
 re sta mi da re spi rar, fia to non
 Jerry's ay can bring out a word I scarce can
 V. far word
 I a to non re sta mi da re spi rar, fia to non
 I scarce can breathe at a' or speak a word I scarce can
 VI. far word
 I a to non re sta mi da re spi rar, fia to non
 I scarce can breathe at a' or speak a word I scarce can

re sta mi da re-spi rar, da re-spi
 breathe at all, or speak a word, or speak

re sta mi da re-spi rar, da re-spi
 breathe at all, or speak a word, or speak

re sta mi da re-spi rar, da re-spi rar,
 breathe at all, or speak a word, or speak a word,

Quar da Don Bar-to-lo!
 Poor Doc-tor Bar-to-lo!

re sta mi da re-spi rar, da re-spi
 breathe at all, or speak a word, or speak

re sta mi da re-spi rar, da re-spi
 breathe at all, or speak a word, or speak

rar,
 word.

rar,
 word.

rar,
 word.

fred-ded in-mo-ti-le co-mu-na
 This quite he will deride them: worthless and

guarda Don Bar-to-lo, guarda Don Bar-to-lo: sembra u-na sta tu-a, sembra u-na
 poor Doctor Bar-to-lo, poor Doctor Bar-to-lo! he is quite so troubled he is quite

rar,
 word.

rar, fred ded in mo ti le, in to pro
 word, tis too be will drink, i'm speech less,

[illegible]

Alto voce

Soprano
 in e
 word,
 da re spi rit
 or speak a word!

Alto
 in e
 word,
 da re spi rit
 or speak a word!

Tenore
 in e
 word,
 da re spi rit
 or speak a word!

Basso
 in e
 word,
 da re spi rit
 or speak a word!

Continuo
 per ihu xpi ri do - ro glo ri a - par, e pa -
 sis ihu xpi ri do - ro glo ri a - par, e pa -

German Lyrics
 in e
 word,
 da re spi rit
 or speak a word!

Continuo
 per ihu xpi ri do - ro glo ri a - par, e pa -
 sis ihu xpi ri do - ro glo ri a - par, e pa -

NO 17 "Ma signor..."
Stretta from Finals I.

Allagro (to the Officere)

Bartolo. Ma si-gnor . Ma un dot tor
Sir, I beg what the plague

TENOR. Zit - to he' Ol non
Not a word all we've

BASS.

Allagro *Fin. 17.*

Piano.

Ma se lei — Ma vor-rei — Ma se no —
Dare you slight you're po- lite — But if we

Basile.

Ma se noi —
But if we —

Non par - ler Non gr - der Zit - ti
heard Do not roar, say no more, Come, let

Rehearsal

I. Ma se noi Ma se noi Ma se noi
But when she but did he but you ought...

II. Ma se noi Ma se noi Ma se noi
But when she but did he but you ought

III. Ma se noi Ma se noi Ma se noi
But when she but did he but you ought

voi, Pen-wei noi Zi to tul Non par-
be, we shall see, we shall see, come, say

ist Vo dao gaim pei tai u
naught, the wuel end this al ter

mo i a fl n oca 4th ter
or gen, All some bianc have here in

10. **Working with the North**

[illegible]

rit.
 mi- tell' Zil' to qua' Zil' to li' heard!
 tell' 'Tis un heard! Quite un heard!
 Zil' to qua' Zil' to li' heard!
 'Tis un heard! Quite un heard!
 ti to, a good ta- to a good ta- to, a good ta- to, a good ta-
 is-ten, you must lis-ten, you must lis-ten while I make an ex- pla- na- tion.
 sh' tell' Zil' to qua' Zil' to li' heard!
 tell' 'Tis un heard! Quite un heard!
 car- ri-er. some- one blame - ter car- ri-er.

rit.
 (Piano accompaniment)

Vivace. *Reina and Martha* *sotto voce*
 Mi par des ser- mit
 Coun. *sotto voce* All par his tu ser- mit
 Figaro. *sotto voce* All par his tu ser- mit
 Bartolo. *sotto voce* All par his tu ser- mit
 Basilio *sotto voce* All par his tu ser- mit
Vivace
 All par his tu ser- mit

S: col in re sta in un' or ri - da fu
 and - con fu sion Has be refi me qua-re of
 A: col in re sta in un' or re du fu
 and con fu sion Has be refi me que of
 T1: col in re sta in un' or re da fu
 and con fu sion Has be refi me que of
 T2: col in re sta in un' or re da fu
 and con fu sion Has be refi me quite of
 B: col in re sta in un' or re da fu
 and con fu sion Has be refi me quite of
 P: (Piano accompaniment)

S: re na per mi es ser con ra re sta
 rea son All his tu mult end con fu sion
 A: re na per mi es ser con ra re sta
 rea son All this tu mult and con fu sion
 T1: re na per mi es ser con ra re sta
 rea son All this tu mult and con fu sion
 T2: re na per mi es ser con ra re sta
 rea son All this tu mult and con fu sion
 B: re na per mi es ser con ra re sta
 rea son All this tu mult and con fu sion
 P: (Piano accompaniment)

in un'or-ri-da fu-ri-da, do ve
Has be-refi me quite of rea-son, I can

in un'or-ri-da fu-ri-da, do ve
Has be-refi me quite of rea-son, I can

in un'or-ri-da fu-ri-da, do ve
Has be-refi me quite of rea-son, I can

in un'or-ri-da fu-ri-da, do ve
Has be-refi me quite of rea-son, I can

in un'or-ri-da fu-ri-da, do ve
Has be-refi me quite of rea-son, I can

cre-derò mai non re-sta, ma non re-sta
come to no con chi sion, no con chi sion.

cre-derò mai non re-sta, ma non re-sta
come to no con chi sion, no con chi sion.

cre-derò mai non re-sta, ma non re-sta
come to no con chi sion, no con chi sion.

cre-derò mai non re-sta, ma non re-sta
come to no con chi sion, no con chi sion.

cre-derò mai non re-sta, ma non re-sta
come to no con chi sion, no con chi sion.

del in cu di ni so no re l'im por
like a ham mer on the anvil, Each says

del in cu di ni so no re l'im por
like a ham mer on the anvil, Each says

del in cu di ni so no re l'im por
like a ham mer on the anvil, Each says

del in cu di ni so no re l'im por
like a ham mer on the anvil, Each says

del in cu di ni so no re l'im por
like a ham mer on the anvil, Each says

Piano accompaniment with chords and arpeggios.

tu no stre pi tar Al ter-nan-do questo quello pe-san-ti al mou-ve
what he said be fore 'Mid the flames of discord raging, Furious tongues / here / no a-

tu no stre pi tar
what he said be fore

tu no stre pi tar
what he said be fore

tu no stre pi tar Al ter-nan-do
what he said be fore Surging thus way,

tu no stre pi tar Al ter
what he said be fore Surging

Piano accompaniment with chords and arpeggios.

tu-lo, al-ter-nan do questoe quello pe-san tis - si - mo mar-tel-lo.
 raging, mid the flames of discord raging, furious tongues there's no as - suaging;

Al-ter - nan do questoe
 'Mid the flames of discord

Al-ter nan do questoe
 'Mid the flames of discord

qua-stoe quel lo, si - ter.
 Surg ing that way. Like the

nan do this way. qua-stoe que lo,
 Surg ing that way,

cruc

quello pe-san tis - si - mo mar-tel-lo, al-ter-nan do questoe quello pe-san tis - si - mo mar-
 raging, furious tongues there's no assuaging, mid the flames of discord raging, furious tongues there's no as -

quello pe-san tis - si - mo mar-tel-lo, al-ter-nan do questoe quello pe-san tis - si - mo mar-
 raging, furious tongues there's no assuaging, mid the flames of discord raging, furious tongues there's no as -

nan do questoe quei lo
 bat ies furious rag ing

al - ter-nan do quesioe
 Like the bat ies furious

decruc

alter nan do questo quello psan tis al mo mar tel lo, psan - tis al - mo mar
 Mid the flames of discord raging, furious tongues there's no assuaging, furious tongues there's no as-
 suaging,
 tel lo, suaging,
 Mi par des ser con la testa in un' or - ti - da fu ci on dove cre sce, do ve
 All this in - mull and confusion Will bereave me of my reason, I can come to no con-
 quel lo, a. ter nan do
 rag - ing, Chorus (BASS) Surg - ing this way,
 A ter nan - do questor
 Surg - ing this way, surg - ing
cresc. a poco a poco
 tel lo, psan tis al mo mar tel lo,
 suaging, furious tongues there's no assuaging,
 alter nan do questo quello psan tis al mo mar
 'Mid the flames of discord raging, furious tongues there's no as-
 alter nan do questo quello psan tis al mo mar
 'Mid the flames of discord raging, furious tongues there's no as-
 e esce, do ve cre sce, ma non resta dell'in cu di ni so no re, dell'in cu di ni so
 clusion I can come to no conclusion; like a hammer on the anvil, like a ham mer on the
 que sto quel - lo, al ter nan do
 surg ing that way, like the bat tle.
cresc.

[illegible]

[illegible]

[illegible]

di to, non ra-gio-na. si con- fon-de, non ra-gio-na, si con-fon-de. non ra- gio na, si con-
 wen der so have stand me and undo ne me so have stand me and on
 di to, non ra-gio-na. si con- fon-de, non ra-gio-na, si con-fon-de. non ra- gio na, si con-
 wen der so have stand me and undo ne me so have stand me and on
 di to, non ra-gio-na, si con- fon-de, non ra-gio-na, si con-fon-de. non ra- gio na, si con-
 wen der so have stand me and undo ne me so have stand me and on
 di to, non ra-gio-na, si con- fon-de, non ra-gio-na, si con-fon-de. non ra- gio na, si con-
 wonder have undone me, have un done me, rage and fu- ry have un- ry have un-
 di-to, non ra-gio-na, si con- fon-de, non ra-gio-na, si con-fon-de, non ra- gio na, si con-
 wonder have undone me, have un done me, rage and fu- ry have un- ry have un-
 La Rose for the tree

[illegible]

gto na, non ra glo lie si can fin de si ri di rad impaz zar ell cer
 done me so have stunn'd me and un-done me, on-ly madness is in store, oh my
 gto na, non ra glo na fi roh for de si ri di end impaz zar ell cer
 done me, so have stunn'd me and un-done me, on-ly madness is in store, oh my
 gto na, non ra glo na si can fin de si ri di end impaz zar ell cer
 done me an have stunn'd me and un-done me, on-ly madness is in store, oh my
 zonde, abis ra glo na si can fin de si ri di end impaz zar re, ell cer vel lo po ve
 under Rago and fu ry have un-done me, on-ly madness is in store, oh me, my brain is torn a
 flide un-a ra glo na si can fin de si ri di end impaz zar re, ell cer vel lo po ve
 under, Rago and fu ry have un-done me, on-ly madness is in store, oh me, my brain is torn a
 non so have stunn'd me and

vel lo, po ve re lo, e-ter vel lo, po ve re lo, gis stor-di to, sha-lor
 h ain is torn a sander Oh my brain is torn a sander Rage and fu-ry fear and
 ve lo, po ve re lo, e-ter vel lo, po ve re lo, gis stor-di to, sha-lor
 brain is torn a sander Oh my brain is torn a sander Rage and fu-ry fear and
 ve lo, po ve re lo, e-ter vel lo, po ve re lo, gis stor-di to, sha-lor
 brain is torn a sander Oh my brain is torn a sander Rage and fu-ry fear and
 vel lo, e-ter vel lo, po ve re lo, gis stor-di to, sha-lor
 sander, my poor brain is torn a sander, yes, my brain is torn a sander Rage and fu-ry have un-
 der lo, a-ll-er vel lo, po ve re lo, gis stor-di to, sha-lor
 sander, my poor brain is torn a sander yes, my brain is torn a sander Rage and fu-ry have un-
 on un don der can be ly
 di to, non ra gio na, non ra gio na, si con and un done me, so have sundance and un
 won der So have s and me and un done me, so have sundance and un
 di to, non ra gio na, non ra gio na, si con and un done me, so have sundance and un
 won der So have s and me and un done me, so have sundance and un
 di to, non ra gio na, si con for de, non ra gio na, si con for de, non ra gio na, si con
 done me, rage and fu-ry have un done me, rage and fu-ry have un done me, rage and fu-ry have un
 di to, non ra gio na, si con for de, non ra gio na, si con for de, non ra gio na, si con
 done me, rage and fu-ry have un done me, rage and fu-ry have un done me, rage and fu-ry have un
 do read to can ad ha

[illegible]

[illegible]

Prague and Berlin

The image shows a musical score for the song "The Rose Tree." It includes vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), as well as a piano accompaniment (P.). The lyrics are in English and French. The English lyrics are: "The rose tree in our store, / The rose tree in our store, / The rose tree in our store, / The rose tree in our store." The French lyrics are: "Le roseau dans le jardin, / Le roseau dans le jardin, / Le roseau dans le jardin, / Le roseau dans le jardin." The piano accompaniment features a melody in the right hand and a bass line in the left hand, with chords and arpeggios.

The score is written for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano (P.). The lyrics are in English and French. The English lyrics are: "The rose tree in our store, / The rose tree in our store, / The rose tree in our store, / The rose tree in our store." The French lyrics are: "Le roseau dans le jardin, / Le roseau dans le jardin, / Le roseau dans le jardin, / Le roseau dans le jardin." The piano accompaniment features a melody in the right hand and a bass line in the left hand, with chords and arpeggios.

solito voce

Mi par des - ser non ia
 chis u neult and con
 Ni par des ser con ia
 chis tu neult and con
 Mi par des - ser non ia
 chis tu neult and con
 Mi par des ser con ia
 chis tu neult and con
 Mi par des - ser con ia
 chis tu neult and con

le sta in un' or r da fu
 fu sion Has be reft me quite of
 le sta in un' or r da fu
 fu sion Has be reft me quite of
 le sta in un' or r da fu
 fu sion Has be reft me quite of
 le sta in un' or r da fu
 fu sion Has be reft me quite of
 le sta in un' or r da fu
 fu sion Has be reft me quite of

S
 A
 T
 B
 P

Gloria in excelsis Deo.
 In terra pax hominibus bonae voluntatis.
 Gloria in excelsis Deo.
 Qui tollis esurientes, satias, et in terra pax hominibus bonae voluntatis.
 Gloria in excelsis Deo.
 Qui tollis esurientes, satias, et in terra pax hominibus bonae voluntatis.

[illegible]

K
U.
el na do ve ere sree mai, e
ren son, I can come to no to

F
el na do ve ere sree mai, e
ren son, I can come to no to

R.
el na do ve ere sree mai, e
ren son, I can come to no to

M.
el na do ve ere sree mai, e
ren son, I can come to no to

A.
el na do ve ere sree mai, e
ren son, I can come to no to

S.
mai non re sta del l'in cu di
no non cu sta Lake a ham per

C.
mai non re sta del l'in cu d.
no non cu sta Lake a ham mer

T.
mai non re sta de del l'in cu d.
no non cu sta Lake a ham mer

M.
mai non re sta del Lake a cu di
no non cu sta Lake a ham mer

B.
mai non re sta del Lake a cu di
no non cu sta Lake a ham mer

Chorus (TENOR & BASS)

Del l'in cu di
Lake a ham mer

H. M.
 ni on so the no an re vil I'm Each por says tu what no he
 ni on so the no an re vil I'm Each por says tu what no he
 ni on so the no an re vil I'm Each por says tu what no he
 ni on so the no an re vil I'm Each por says tu what no he
 ni on so the no an re vil I'm Each por says tu what no he
 ni on so the no an re vil I'm Each por says tu what no he
 ni on so the no an re vil I'm Each por says tu what no he
 ni on so the no an re vil I'm Each por says tu what no he

H. M.
 stre said pi tar A ter nan do que sto e que lo pa san tis ni mo mar
 stre said pi tar fore Mid the flames of dis cord raging, Perious tongues a li ber do an
 stre said pi tar fore
 stre said pi tar fore
 stre said pi tar fore Al ter nan do
 stre said pi tar fore Surg ing this way.
 stre said pi tar fore Al ter
 stre said pi tar fore Surg ing
 stre said pi tar fore
 stre said pi tar fore

1. *ter na, a ter-nan do questoe quello pe-nan-tis si mo mar-tel lo,*
 assuaging, 'Mid the flames of discord raging, furious tongues there's no as-suaging

2. *Al ter nan do questoe*
 'Mid the flames of discord

3. *A ter-nan do questoe*
 'Mid the flames of discord

4. *questoe quel-lo,*
 Surg-ing that way,

5. *a ter*
 Like the

6. *nan do*
 this way,

7. *questoe quel lo,*
 Surg-ing that way,

cresc.

8. *quel-lo pesan-tis si mo mar-tel-lo, al-ter nan do questoe quello pesan-tis si mo mar-*
 raging, furious tongues there's no as-suaging, 'mid the flames of discord rag-ing, furious tongues there's no as-

9. *quel-lo pesan-tis si mo mar-tel-lo, al-ter nan do questoe quello pesan-tis si mo mar-*
 raging, furious tongues there's no as-suaging, 'mid the flames of discord rag-ing, furious tongues there's no as-

10. *nan do*
 bat-tle

11. *questoe quel lo,*
 furious rag-ing.

12. *a ter-nan do*
 Like the bat-tle

13. *questoe*
 furious

decresc.

a. ter nan do quest'io quello pesan tis - si - mo mar tel lo, pesan tis - si - mo mar
 Mid the flames of discord raging, furious tongues there's no assuaging, furious tongues here's no as-
 suaging,
 tel lo, surging,
 tel lo, surging,
 mi par tis se con a resta in ur or ri da fo c na do ve cre sce, do ve
 All this re- maind con- fusion Has be- reft me quite of reason, fer- ment be- come vile cal-
 quel lo, rag ing, al ter nan do, al ter nan do,
 rag ing, Surging this way, Surging this way
Chorus. (MASS.)
 Al ter nan do Surging this way
 quel lo, rag ing, al ter nan do, Surging this way
 tel lo, pesan tis - si - mo mar tel lo, pesan tis - si - mo mar
 surging, furious tongues there's no assuaging,
 al ter nan do quest'io quello pesan tis - si - mo mar
 "Mid the flames of discord raging, furious tongues there's no as-
 suaging,
 al ter nan do quest'io quello pesan tis - si - mo mar
 "Mid the flames of discord raging, furious tongues there's no as-
 suaging,
 cresce, do ve cre sce ma non resta dell'in cu al n' so more de l'io na d' il so-
 lution. I can come to no conclusion, no, I come to no conclusion, Yes, I'm sure there's some sol-
 al ter nan - do, al ter nan - do,
 Surging this way, Like the
 quel lo, rag ing, al ter nan do, al ter nan do,
 that way, Like the but de's

TITL.
 MEISE.

SATZ
 SEITE

Oh my brain is torn a sunder. Rage and fu-ry, fear and wonder so have stunn'd me and un-
 Oh my brain is torn a sunder. Rage and fu-ry, fear and wonder so have stunn'd me and un-
 Oh my brain is torn a sunder. Rage and fu-ry, fear and wonder so have stunn'd me and un-

fon-de-ri-du read in paz-zar
 done me on-ly mad ness is in store.
 fon-de-ri-du read in paz-zar
 done me on-ly mad ness is in store.
 fon-de-ri-du read in paz-zar
 done me on-ly mad ness is in store.

cer
 on
 cer
 on
 cer
 on

cer
 on
 cer
 on

cer
 on

(The following page contains musical notation and lyrics for the song "Rage and Fear".)

[illegible]

The image shows a page from a musical score for 'The Lord's Prayer'. It includes vocal parts for Soprano, Alto, Tenor, and Bass, along with a piano accompaniment. The lyrics are written below the vocal staves. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand.

Vocal Lyrics:

Soprano: cer-ly, to, lo, si, ri-ly
 Alto: cer-ly, vel, -lo, si, ri-ly
 Tenor: cer-ly, vel, -lo, si, ri-ly
 Bass: cer-ly, vel, -lo, si, ri-ly

Piano Accompaniment:

The piano part consists of a right-hand melody and a left-hand bass line. The right-hand melody is characterized by a series of eighth notes, while the left-hand bass line provides a steady accompaniment.

THE ROSE TREE

Waltz

English Lyrics:

du mad - ness. Oh ly - ing mad - ness is a zar - store. All cer - vel - lo po - ve - re can come in no con -

German Lyrics:

du mad - ness. Oh ly - ing mad - ness is a zar - store. All cer - vel - lo po - ve - re can come in no con -

Instrumental Parts:

The piano accompaniment features a rhythmic melody in the right hand and a supporting bass line in the left hand, with occasional chords and arpeggios.

S
 A
 T
 B
 P
 M.
 C.
 15329

156

Soprano: du-mad-ness, im-is - paz-in

Alto: du-mad-ness, im-is - paz-in

Tenor: du-mad-ness, im-is - paz-in

Bass: du-mad-ness, im-is - paz-in

Piano: du-mad-ness, im-is - paz-in

[illegible]

[illegible]

im-on-ly - zar mad-ness is - paz-in

im-on-ly - zar mad-ness is - paz-in

rel-lo, si ri-du-ead im-paz-zar, eil cer-vel-lo, po-ve-rel-lo, si ri-du-ead im-paz-
done me, on-ly mad-ness is in store, rage and fu-ry have un-done me, on-ly mad-ness is in

rel-lo, si ri-du-ead im-paz-zar, eil cer-vel-lo, po-ve-rel-lo, si ri-du-ead im-paz-
done me, on-ly mad-ness is in store, rage and fu-ry have un-done me, on-ly mad-ness is in

rel-lo, si ri-du-ead im-paz-zar, eil cer-vel-lo, po-ve-rel-lo, si ri-du-ead im-paz-
done me, on-ly mad-ness is in store, rage and fu-ry have un-done me, on-ly mad-ness is in

im-on-ly - zar mad-ness is - paz-in

zar, ad im-on-ly - zar mad-ness is - paz-in
store, yes,

zar, ad im-on-ly - zar mad-ness is - paz-in
store, yes,

zar, ad im-on-ly - zar mad-ness is - paz-in
store, yes,

zar, ad im-on-ly - zar mad-ness is - paz-in
store, yes,

zar, ad im-on-ly - zar mad-ness is - paz-in
store, yes,

zar, ad im-on-ly - zar mad-ness is - paz-in
store, yes,

zar, ad im-on-ly - zar mad-ness is - paz-in
store, yes,

